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VOL. XXXVI.—NO. 8.

NEW YORK, WEDNESDAY, FEBRUARY 23, 1898.

WHOLE NO. 938.



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RUE FRANKLIN 112, 1  
Brussels, Belgium, February 7, 1898.

**C**ESAR THOMSON scored a big success with the Brahms concerto yesterday at the Conservatoire concert, and a well deserved success it was, for he played magnificently, with a broad and noble conception, with dignity, and withal with great simplicity; it was a performance that breathed out the pure and lofty spirit of that great classic—the Brahms concerto.

Thomson is universally recognized and admired as one of the great living technicians; but there are wisacres, especially in Germany, who maintain that he cannot play the great German classics. I have heard the Brahms concerto played by nearly all the great violinists of the German and other nationalities, but I never heard it so well played as yesterday. Thomson made the first movement, which, in my opinion, is the strongest of the three movements, soar and sing in a way that convinced me that, after all, it can be sung, though its unsingable qualities are generally admitted. He took the finale at a lively tempo, without, however, sacrificing in the least clearness of technic and phrasing and volume of tone to speed. Thomson's command of all the technical resources of the instrument are so great that he can keep up a big tone even in the most terrific passage work. He received five enthusiastic recalls from a very cold and critical audience.

This was a special Brahms concert, the other numbers being the Third Symphony in F, several Lieder, three piano solos and the Akademische Fest Overture.

The Lieder were sung by Fräulein Lautmann, who was quite inadequate to the task.

The piano solos, the two rhapsodies in B minor and G minor and the E flat berceuse were played by M. De Greef, first professor of piano at the Conservatoire. De Greef enjoys here the reputation of being an excellent pianist. Yesterday he did not prove wherein his excellence lies, for his playing was scarcely above the level of commonplace pounding. Evidently he is not a Brahms player. Von tiefer Empfindung war keine spur. He undoubtedly plays better in works of a different style; otherwise it would be difficult to account for his standing here.

The Conservatoire orchestra is very fine; in fact it is the best orchestra in Brussels, being larger and composed of better material than either the Ysaye or Dupont orchestras. Its members are for the most part instructors of the institution. The two orchestra numbers were admirably performed. These Conservatoire concerts are high class affairs.

There is very little violin playing in Brussels. Elsa Kutscherra recently gave two song recitals, assisted by violinists. Madame Kutscherra is an excellent interpreter of German Lieder, though her voice already shows unmistakably the wear of heavy operatic roles. Her middle register is still beautiful, however.

At the first recital a young Brussels violinist, named Deru, played the Händel Largo and Saint-Saëns' Rondo Capriccioso very badly. The rondo was lacking in about everything that goes to make up a good performance. The technic was slipshod, the conception flighty, even childish, and the tone very thin. Yet Deru has good points. The quality of his tone is good, and he has warmth. He seemed to be handicapped by extreme nervousness.

Bad things, these nerves. The public judges, and must judge by what it hears, and not by what it thinks the artist under favorable circumstances might be capable of doing.

At the second recital César Thomson assisted with the adagio from the Goldmark Concerto, his own arrangement of a Chopin mazurka, and his "Passacaglia." Al-

though not in the best of form, Thomson was enthusiastically applauded, and he gave as an encore Simon's Berceuse.

With many thanks to Ovid Musin and to Edward Schuberth & Co., M. Musin's New York publishers, I acknowledge herewith the receipt of his compositions, Mazurka de Concert, first Caprice de Concert, Valse de Concert, berceuse and two transcriptions. M. Musin invites me to spend a day with him in Liège, when he promises to play to me all of these and many other compositions. I shall gladly accept, for I have never yet heard this violinist.

On the 13th he makes his first reappearance in Europe, after many years of travel in foreign lands, at the Conservatoire concert, under the direction of M. Radoux. He will play the Lalo Russian Concerto and "La Follia," by Corelli. If it is possible I shall attend.

From Hill & Co., publishers, of New York, I have received letters for Sarasate, Thomson and Musin, which I have forwarded to these artists. Sarasate's permanent address is care of Concert Direction Hermann Wolff, Flotwellstrasse 1, Berlin, W. Musin's address is 13 Rue du Beau Mur, Liège. Thomson's address is 198 Rue Stevin, Brussels.

Joseph Surdo, violinist, of Cincinnati, writes to ask me there is a composition for violin by Proch called the "Nightingale." He thinks Sarasate played it during his American tour, and he has long been trying to find it, but in vain. I do not know of any such composition by Proch. Can anyone give any information concerning it? The only piece by Proch that I know is his variations for voice, which all coloratura singers essay.

Perhaps it was his own Spanish dance that Sarasate played. He has written one called the "Song of the Nightingale" (El Canto del Ruiseñor). It is in No. 6 of his book of Spanish dances.

Mr. Surdo sends me some fine press notices and a biographical sketch by J. S. Van Cleve.

John F. Ellis & Co., publishers, of Washington, D. C., send me a work entitled "First Recital Album" by Ernest Lent. It is a collection of easy pieces for violin with piano accompaniment, intended as a supplement to "Elementary Technics" for the violin by the same composer. Some of the pieces are quite pleasing, and they are so well graded that they are sure to be beneficial used in connection with the technical exercises.

To any conductor in the United States in search of a good orchestral violinist, or to a conservatory director in search of an instructor for next season, I can heartily recommend a young violinist, Oscar Back, an artist of rare promise. An Austrian by birth, he studied with Grün—an excellent teacher, who has produced a number of violinists of note, among them Franz Kneisel—three years. He also studied a year here with Ysaye, and for some months past he has been having private lessons with Thomson. Back played to me not long since. His technical facility and certainty are quite remarkable, being equal even to the most difficult Paganini compositions. He has had ample routine as an orchestral player. At present he is one of the best of the first violins in the Ysaye orchestra. As a teacher he is also experienced.

Back is a good soloist, too, and he has some very good press comments. He recently played here and this is what a leading critic wrote about him:

"The famous Spaniard Pablo de Sarasate would certainly have nodded his head in approval if he had heard Oscar Back play his 'Zigeunerweisen.' Undoubtedly this is one of the most difficult of concert bravura pieces, and when an artist of Mr. Back's youth overcomes with ease such great technical difficulties then one may well say that he has a brilliant future before him. Especially as he showed in the Moszkowski 'Serenade' that he possesses, besides technic, energetic bowing and at the same time warmth and fervor of expression. Success is sure to come to Mr. Back."

As this criticism characterizes Back's playing to perfection it is unnecessary for me to say anything further on that point.

The young man is in straitened circumstances financially, and he is desirous of securing a position in America. For the present he would accept a modest position, calling for moderate salary and moderate service, so that he would have time to further perfect himself in the art of solo playing.

He is such a meritorious and modest young man that I should be glad to be of assistance to him, and I request anyone who knows of any opening to write me.

Thomson has founded a string quartet in conjunction with Messrs. Lamoureux, Vanhout and Jacobs. Two con-

certs will be given on February 24 and April 2. Lovers of chamber music are looking forward to these events with keen interest.

Thomson will soon play the Beethoven concerto in Paris; after which he will tour in Italy. He had phenomenal successes recently in Bordeaux. Public and press alike declared he was the king of violinists.

At the second Dupont concert Busoni won new honors here with the Beethoven E flat Concerto, two Chopin numbers and the Hexameron. Great pianist and great artist is Busoni. He is having a very busy season.

ARTHUR M. ABELL.

### "Too Much Theory."

**M**R. DECSI was most happy in the selection of a title for his last communication, especially if he follows the path pointed out by the "competent authority," "Prof. H. Krause, of Berlin," whom he quotes. I would like to ask Mr. Decsi upon what grounds he asserts that "Prof. H. Krause, of Berlin," is a competent authority on voice production. In arriving at this conclusion does Mr. Decsi make use of the same test which he applies to himself, viz., the production of one moderately successful singer? I would suggest to Mr. Decsi that it probably would be more agreeable to the readers of THE COURIER if he would translate into English any quotations he may make from a foreign tongue.

Now let us see what this "competent authority," Prof. H. Krause, from Berlin," has to tell us about voice production. The best translation I am able to make is as follows: "Every human voice has an individual quality; tone, formation, tone color, resonance and execution do not repeat themselves in any two people. That is a fact which is confirmed here as in all objective and subjective manifestations in man. Therefore it is the first and most important task of every vocal teacher to individualize with as much care as possible; that is, adapt his method of instruction to the qualities and necessities of the pupil. He must test range, character, flexibility and carrying power of the voice, and only after a correct knowledge of all the qualities in the voice must he decide upon a plan for its development. Pupils are compelled to devote too much time to the so-called breathing exercises, which are often given too much importance during instruction, for a proper development of resonance by itself will cause a proper use of the respiration."

This "competent authority from Berlin" tells us then that tone formation, resonance and execution are not alike in any two individuals, and that therefore we must work out a plan or method for each individual voice. That means a method for every pupil, and this would certainly give us "too much theory." It is true that "every human voice has an individual quality," but it does not follow from this that we must have a different method for every voice. No two voices will be alike, although both are used with absolute correctness. This difference depends upon differences in the length and weight of the vocal cords and in the size and shape of the resonance cavities, and no amount of training of any kind can change either of these. If we accept the statement of this "competent authority from Berlin" that there must be a separate plan or method pursued for each voice then there can be no general or fundamental principles of voice production.

A principle is a truth which is evident and general; a truth which can not only be applied to an individual but to a whole class of individuals. A fundamental principle of voice production then is a truth which can be applied to the production or training of all voices.

If Mr. Decsi pursues a different plan in the training of each individual voice it is impossible for him to have any fundamental principles and therefore it is easy to see why he evades every question I have asked him. It is just this idea put forth by this "competent authority from Berlin" which plays havoc with the science of voice production. A science is an art derived from precepts or based on principles. If there are no principles there can be no science, and that is just the position that voice production is in to-day. There is no generally accepted science of voice production, and never has been one, and for the very reason that just such "competent authorities" as Prof. H. Krause, from Berlin, advocate the idea that we must have a different method for every pupil.

It would be just as reasonable for Prof. H. Krause, from Berlin, to declare that the function of the stomach in no two individuals is the same. That before the function of the stomach of any individual could be determined the gastric juice secreted by it would have to be analyzed and experimented with. A statement of this character, if true, would do away with the science of physiology. In just the same way does the statement that every individual voice must have its separate plan or method do away with the science of voice production. Every human stomach has the same general structure, contains the same kinds of glands and these glands give forth a secretion (gastric juice), the chemical composition of which is just



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the same in every individual. The part which the gastric juice plays in the process of digestion is also identical in every individual.

The same is true of every other organ in the body, not excepting the vocal organs. Here, then, we have a general truth applicable to every individual of a class (the human race), and in this way we are able to formulate our fundamental principles which form the basis for the science of physiology. Exactly the same rule will apply to the organs concerned in voice production. The function of each of the organs concerned in voice production is exactly the same in every individual, and in order to formulate the fundamental principles which form the basis for the science of voice production we must know just what this function is. The function of the lungs in voice production, for example, is to furnish the breath or air current which sets the vocal cords into vibration. This is the sole function of the breath or lungs in this science. The function of the vocal cords is to originate the air waves which compose the voice. In order to get differences in pitch there must be a mechanism for changing

the length, weight and tension of the vibrating cords. This is the function of the larynx in voice production, and the only purpose of this complicated mechanism or machine, viz., to originate the air waves and determine how many of them shall be started in a definite length of time. The function of the resonance cavities is to reinforce these air waves after they have been started in the larynx.

These are the only organs concerned in voice production, and the function of each is precisely the same in every individual, and the use of each is just the same; therefore we do not need a different method for every voice; but one method will apply to all. It is then possible to formulate fundamental principles in regard to the function of these different organs used in voice production, and a science of voice production is possible. It is just these fundamental principles which I have asked Mr. Decsi to explain to us and upon which he put so much stress in his first communication. Science means order and system, while the path indicated by our "competent authority from Berlin" leads in the opposite direc-

tion or to chaos and confusion. Any man then who makes such a statement cannot be considered a competent authority, but a very incompetent one.

Individual characteristics do not enter into the discussion of these generally principles, but they do furnish a reason for differences in the calibre of voices. Individual characteristics have nothing to do with the correct training of any voice.

Again, Mr. Decsi remarks: "From this statement of such a competent authority as Professor Krause, Dr. Muckey must admit that practical experience is far more important than the so-called scientific theory." While I do not admit the competency of the authority quoted, I do admit the importance of practical experience; but most important of all is a correct theory. The practical experience which is of the greatest value is that which is gained by the putting into practice of a correct theory. You can no more build a voice which will be useful and lasting upon an incorrect theory than you can any other kind of a structure. An engineer must not only know the nature of the material with which he has to deal, but



he must have his plan formulated before he can build a bridge. If his plan is not formulated according to correct mechanical principles the bridge will not stand, and he will have simply wasted his material.

It is just so with the voice, and the reason why nine hundred and ninety-nine voices out of every thousand are practically ruined is because the plan or method pursued in building or developing them is not founded on the immutable principles of mechanics and acoustics. There can be only one correct plan or method of voice production and this plan must apply to every voice.

Mr. Decsi seems to share the erroneous impression, which is very prevalent, that practical experience and science are widely different. This is a great mistake. All science is built on practical experience. Every step in a scientific theory, if it be truly scientific, is based upon practical tests which are performed over and over again, I heartily agree with Mr. Decsi that there is a great deal of "so-called science" which is not science at all, because it is not built upon practical experience or experiment. On the other hand, Mr. Decsi does not seem to realize the fact that there can be "so-called" practical men.

The truly scientific man is the one whose theories are built on and tested by experiment or practical experience. The truly practical man is exactly the same. Every successful business man is scientific, as far, at least, as his business is concerned. The successful business man has his theories in regard to carrying on his trade, and these theories are constantly put into practice, and are tested over and over again; therefore he is thoroughly scientific in his work. If then Mr. Decsi wishes to be considered practical he must also be scientific, because the true meaning of the words practical and scientific are the same. Now the "so-called" practical man is the one who promulgates ideas which either cannot be put into practice at all or if they can be put into practice they defeat the very object for which they are used. Take, for example, Mr. Myers' idea (derived from Charles Lewis), that the false vocal cords are brought together during tone production and help to control the exit of breath. This is never done during tone production, and if it were possible to bring the false cords together so as to control the exit of the breath it would stop the tone altogether.

Mr. Meyer has advocated many other ideas in his recent work which are just as impossible to put into practice as this, and yet Mr. Decsi considers Mr. Meyer an eminently practical man. Take the idea of "chest resonance" which is advocated by so many "so-called" practical teachers and "so-called" scientific writers. The chest, while tone is being produced, is practically a closed cavity. The same laws govern the action of all resonance cavities without exception. We have proved by repeated experiments that a closed cavity cannot reinforce tone, therefore the idea of chest resonance cannot be put into practice, and hence is not practical and not scientific. Sounding boards in connection with the vocal apparatus is another idea which, from the very nature of the case, cannot be put into practice, and yet this is advocated by any number of "so-called" practical teachers.

On the other hand, there are some things which can be put into practice, but which defeat the very object for which those who use them are striving. Those who do this must be put in the class of "so-called" practical and scientific people. Probably all will admit that the attributes which are desirable in any voice are, first, good intensity and carrying power; second, production of any desired pitch without effort and without strain; third, good quality. There is a certain use of the vocal organs which will produce the greatest perfection of these attributes, and this use is the same for every individual; therefore, any teacher who can teach one pupil this use can teach all his

pupils this use. Therefore the production of one singer who is moderately successful by a teacher is no proof that he is teaching the right method. Some pupils will sing fairly well in spite of bad instruction, simply because they do not put it into practice.

Now if Mr. Decsi is a practical teacher he cannot fail to understand the questions which I asked him in my first communication, and I should like very much to get his ideas about these fundamental principles. If he does not wish to answer these questions let him give us his fundamental principles. I am sure the readers of THE COURIER will be interested to know what these fundamental principles are and that Mr. Decsi is too good natured and obliging not to give them to us.

FLOYD S. MUCKEY, M. D.

### Signor Carpi.

VIA BORGONOVO 20, MILAN, January 20, 1908.

Editors The Musical Courier:

IN THE MUSICAL COURIER of December 29 I read, page 20, third column, the biographical sketch of Miss Jenny Osborn, in which it says for musical training she is principally indebted to a teacher who was my accompanist while Miss Osborn was studying with me.

The latter was my pupil for three years; she began and finished under my instructions. During that time she made her debut in public and private concerts as a soloist and in the famed Second Carpi Trio, also in operatic and opera, and in the meantime holding a very good church position.

Now I think the injustice of the matter should be made right, as you kindly did for me about Miss Mary F. Thomson, and I can only quote a part of the article which appeared in the same number, page 47, titled "Where Honor Is Due." Page 47, third column: "Ungrateful, recreant pupils cannot, of course, be brought to account, but there ought surely to be some method established by which the teachers who profit by pupils' unfaithfulness could be held up to justifiable exposure," &c. Page 48, last paragraph: "There should be some brand forthcoming for the defrauder of others' rights, so that honesty may come into its own, that honor may be given where it is due."

Then in regard to Mrs. Harriet Dement Packard, on page 26, I will say that the clipping from the Chicago newspaper is a falsehood, and I wish you to rectify it. It is an untruth, for all the success she acquired here she is indebted to me; first, because she studied with me three years in Chicago, where she had a great success; second, because, coming to Italy with me in company with other pupils of mine, she made her first appearance here at my lectures on vocal art at the Royal Conservatory of Music.

It was not through Mr. Nappi or Mr. Bazzini that she was engaged to sing in Brescia, but by Mr. Zucoli, president of the Concert Society in Brescia through me. Confiding in your impartiality I hope you will give space for this letter in your valuable paper and oblige,

Yours respectfully,

VITTORIO CARPI.

### Workingman's School Concert.

A concert in aid of the Workingman's School and District Nursing Department will take place next Saturday evening at the Metropolitan Opera House with Seidl's Orchestra and Rafael Joseffy. Goring Thomas' "Swan and the Skylark" will be performed with the following quartet: soprano, Clementine De Vere; contralto, Josephine S. Jacoby; tenor, Evan Williams; baritone, Chas. W. Clark.

Joseffy will play piano Concerto E minor, Chopin-Tausig, and piano Concerto A major, Liszt. The orchestral numbers will be Mendelssohn's "Midsummer Night's Dream," Andante Cantabile (string orchestra), Tschai-kowsky, and Wagner's Parsifal Prelude and Glorification.

### The Articulating Organs.

AN INTELLIGENT ADJUSTMENT AND CONTROL OF THE ARTICULATING PROCESSES AN ABSOLUTE NECESSITY.

By WARREN DAVENPORT.

IN the attempt to train the voice it is wholly unnecessary for one to be conversant with the laws that govern the science of acoustics.

It is equally unnecessary for one to possess a knowledge of the anatomical structure and the physical action of the sound producing and respiratory organs in the process of voice emission in order to correctly and fully employ those organs.

No volition should be exerted over the sound producing or respiratory organs as regards any muscular adjustment with the intention of aiding the processes that, if unobstructed, will produce through inherent impulse normal action in voice production.

Regardless of the good offices of Mother Nature and of the claim that to a musical ear the act of singing is a natural process, it must be admitted nevertheless that the critical observer finds that almost everyone who attempts to sing, in one or more items of the voice emission, will present erratic movements; in other words, sing naturally wrong. The efforts of which I speak are those presented before the singer has been subjected to the process known as cultivation (?) of the voice.

In these primitive efforts we look almost in vain for a case where the result is wholly correct naturally; that is, where all the tones are the result of that inherent impulse of the apparatus that is free of all the antagonizing and obstructive movements that serve in preventing normal action.

The singer unconsciously blessed with this inherent impulse, which correctly places the column of air and leaves the apparatus in its most flexible form, and who thereby sings naturally right, is one among many thousands—yes, tens of thousands—and with one or two exceptions has not been observed upon the stage for the past half century.

Where this facility is not possessed naturally it is impossible to acquire it through any method founded upon a voluntary manipulation of muscles.

To attempt to aid this intuitive impulse through the employment of any of the numerous vagaries identical with the prevailing systems of the noted teachers of to-day is to pervert the function of the apparatus and to destroy normal action.

Innumerable devices and patent processes have been employed in the attempt to gain the facility of normal action, as regards the sound producing processes, among the horde of vocal teachers, at home and abroad; but in every case, with hardly an exception, the effort has signally failed.

Scientists and medical practitioners have attempted to aid in the search for the key to unlock the secret and dispel the mystery that has held fast and obscured the true theory, but all in vain.

The paragon in acoustical science and the expert in the science of anatomy and physiology are equally unable to aid in the least, and are no better equipped than one who has only a superficial knowledge or no knowledge whatever of these sciences. All these experimentists imagine that they have found the way, but they have no more discovered it than have the explorers in the Arctic regions discovered the North Pole.

Those who have nearest approached the goal are those who have regarded the subject as an art, and not as a science, and have attempted to encompass the intangibility



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presented only upon a psychical basis, trusting to sensations and ignoring volitional muscular control.

The term psychical is used in the sense of the phenomenon of the mind, mental perception, wholly metaphysical, in contradistinction to the material sciences of anatomy and physiology.

With this preamble concerning the intangible sound-producing process, let us consider the material process of articulation, the object of this paper.

As no volition must be exerted over muscles in the sound-producing processes, quite to the contrary in the management of the articulating organs, the adjustment and control must be a matter of predominant volition.

Very rarely in the effort of singing is the act of pure articulation accomplished intuitively. Pure, correct, complete vowel formation is referred to, not the mouthing that is observed at every hand.

What I claim is that pure articulation, as the result of an involuntary act, wholly without intention of an exact formation upon the part of the individual, inherent as regards the effort, is of very rare occurrence. So rare, in fact, that I have never observed a case. And yet it is claimed that this equal half, this all important item in the act of singing, requires no volitional control, but should be left to its own sweet will. We are told to just think about the tone, try to control that and let the articulation take care of itself.

To the serious student let me say: Don't you believe any such statement. On the contrary, the effort must be a direct, local one, in which the individual must be positive in the adjustment of the jaw, lips and tongue and must become expert in the manipulation and voluntary control of these organs of articulation.

The fact is that the great majority of teachers and singers have no knowledge whatever of the true theory of pure articulation, or of the rules governing the articulating processes.

Hence it is that so many voices that are often fairly well emitted as regards the sound-producing process come to grief in encountering the obstructions identical with a corrupt action and erroneous adjustment of the articulating organs.

In such cases not only is the articulation of the singer impaired, but the tone quality also is corrupted, the column of air is deflected from the focal point and the apparatus thus subjected to abnormal and debilitating effort.

In such a case the result cannot be a pure tone; on the contrary it must prove a corrupt sound.

My readers will bear in mind that what I am dwelling upon now is the articulation of the vowel forms, the only means whereby the product of the sound-producing organs can be carried to the completion of the vocal act.

The consonant forms are absolute obstructions to tone emission, and the organs employed should be manipulated in the most acute manner and with the very minimum of obstruction, so that in defining the language the tone-product through the vowel forms will appear in an almost uninterrupted flow.

A heavy or excessive employment of the consonant forms throws back the column of air, which, in order to complete its emission, must be jerked up again into the mouth; an extraneous operation that robs the tone-product correspondingly, and interrupts that greatest essential in voice emission—a steady and always forward flow of the columns of air.

This back action of the column of air in innumerable cases occupies all the time that should be devoted to the production of the vowel form, and it being time for the next articulation, and so on, the effort becomes a sort of mouthing process; hence the indistinctness of the words with so many singers.

In the mass of vocal literature that has burdened the vocal art and misled earnest and conscientious students, with the exception of the writings of the late Dr. H. R. Streeter, I have yet to observe anything of value on the subject of articulating processes or any suggestion that would aid the student in gaining a normal employment of the articulating organs so that they will move acutely, correctly and in accord with the correct impulse of the sound-producing organs.

According to Dr. Streeter "pure articulation means pure tone." To the majority interested in the vocal art this means nothing, I suppose. To me it means everything, for I learned through labor and disappointment to comprehend the import of the axiom.

ASTOUNDING as it may seem to my readers it is only through a correct adjustment of the articulating organs that the voice can be correctly and permanently "placed" and controlled, and only by beginning upon this plane of action can a voice be properly built and accurately trained so that normal action and consequent preservation will be the result.

I know that certain teachers and writers ignore this absolute necessity in fundamental training, but that does not detract from the truth of the assertion. It only proves that they lack a comprehension of the necessity, a fact that presents the evidence of a non-comprehension of the true theory of voice training.

To expect that the articulating organs will correctly adjust themselves is an absurdity, for in not one case in ten thousand will the combined action of jaw, tongue and lips result automatically or involuntarily, in a correct production of any vocal form.

This doctrine of letting the articulating organs take care of themselves is preached by teachers and writers of more or less prominence, but the advice should not obtain with the serious student. As I have before stated, such assertions are the result of insufficient knowledge upon the part of their authors as regards the necessity for predominant volition in the acquisition of an intelligent adjustment and control of the articulating processes.

Vowels are forms, not sounds, and it is only through a correct, volitional adjustment of the articulating organs that these forms can be accurately molded and sustained, intact, throughout the duration of the accompanying tone.

No matter how happy the effort of the sound-producing organs may be, if this correct adjustment of the articulating organs is not accomplished and sustained, then the matter of pure tone is an impossibility, all statements to the contrary notwithstanding.

Unfortunately there is no established standard whereby this matter of pure tone, vocally, can be readily recognized. A certain teacher or singer may contend that he or she has accomplished this desideratum, but an exemplification, in order to prove it, would reveal erratic action that would forever forbid the production of pure tone.

Others will present still different standards, equally burdened with antagonistic processes. Each and all of these singers or teachers will be positively confident that their standard is the correct one, and there is no way of changing their opinions, unless through a practical demonstration the matter can be made clear and the accomplishment of different results, the outcome of correct action upon their part, become the means of changing their ideas.

In this I have succeeded with many hard headed theorists, but it took not only the practical demonstration upon my part, the contrasting of the corrupt and the correct effort, but also an approximate approach to if not a complete acquirement of the correct process upon their part to induce a relinquishment of their former standard and the acceptance of the higher one.

Singers also who have acquired facility in the manipulation of their apparatus upon the basis of the theory that there is no necessity for a study and practice of the processes of articulation in the matter of voice training have argued with me in behalf of their theory, but in no case have I failed to convince them of the error of their course when they have been made to accomplish to a certain degree, at all events, the effort of correct vowel formation through volitional adjustment of their own articulating organs.

It is easy enough to present theories upon paper and attempt to substantiate them through positive statements, and to defy anyone to gainsay the truth of such statements; but it is quite another thing to successfully demonstrate the same through practical illustration, and only through this proceeding can the facts of the case be made clear and the mind of the discriminating listener satisfied in drawing conclusions.

It is also necessary that the listener should possess

sufficient discrimination in order to arrive at the truth of the matter, for I have heard teachers with theories go upon the platform and with their own voice and the vocal assistance of supposed proficient pupils attempt a demonstration of the theories advanced, when, regardless of the acceptance of the same by an interested but not discriminating audience, the practical demonstration was the proof positive of the error of the statements advanced. A wise old friend of mine remarks occasionally that "Talk is but empty wind, and damned cheap at that!" It is equally true that the effusions from the ink bottle as regards vocal literature are too often but empty nonsense, and damned absurd at that.

BOSTON, Mass.

(To be Continued.)

### Aid to Pianists.

THE modern day has exhibited many efforts toward the mechanical improvement of the piano and in the direction of devices to reduce the wear and tear of playing as well as of players. Not only have great results been obtained in mechanical directions, but these very tendencies have opened up new fields of inquiry which have brought forth novel ideas represented by practical additions to the piano for the benefit of students and players.

Among recent events in this line must be incorporated as of unusual prominence the Orchestral Attachment and Practice Clavier of the "Crown" pianos, instruments manufactured in Chicago by George P. Bent, one of the leading piano manufacturers of that city. Mr. Bent's Orchestral Attachment enables a pianist to produce an exact arpeggio effect; that is, the true harp effect. It is not merely the usual piano harp effect we hear in the arpeggio, but an effect which is designated à la harpa—according to the harp. This tonal effect is most novel and yet most delightful, and can be designated as nearly perfect in its arpeggio as can be desired.

Besides this arpeggio, the "Crown" Orchestral Attachment also affords correct imitations of the spinet, clavi-chord and harpsichord. These old-time instruments, dating back to the period of the old masters of the keyed class of instruments, ran parallel with the works written for them, as is always the case. These great compositions, when now played on the modern piano, lose their virginal color, and the true sense and spirit of the works are displaced by an entirely different tone character. With the use of Mr. Bent's pianos and their Attachment the original purposes are restored, and the tone character and tone fibre, we may call it, are heard as distinctly as if we were playing upon old pianos or clavi-chords or harpsichords of the days of Bach, Händel, Haydn and Clementi.

These are certainly matters of interest to the pianist, or to anyone who plays or studies the instrument. With the touch of the pedal the effect can be produced (which-ever effect may be desired), and with the release of the pedal the regulation piano is once again before us.

Pianists and piano schools should certainly investigate this matter, which can be fully explained in detail by George P. Bent himself.

### Professional Pupil of D'Arona.

One of Mme. Florenza d'Arona's professional pupils, Mrs. S. T. Carnes, has made another great hit in concerts in Memphis and Nashville, Tenn. The following are specimens of the many gratifying press encomiums:

Mrs. S. T. Carnes sang "Thou Brilliant Bird" with fine effect. Mrs. Carnes received an ovation when she appeared on the stage and her solo was greeted with loud applause. As an encore she sang the old melody "Suwanee River" with such effect that the applause was loud and spontaneous. Mrs. Carnes' selections were among the best that have been heard at the Auditorium.—Memphis Scimitar.

Mrs. S. T. Carnes furnished the next number on the program. She sang with exquisite grace and tenderness "Thou Brilliant Bird," and "Ave Maria," and fairly brought down the house, so great was the applause.—The Nashville American.

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THE MUSICAL COURIER, 107 AVENUE HENRI MARTIN, PARIS, February 8, 1898.

# PIANO—CONTINUED.

The art of the pedal is to take the foot off of it.—H. FALCKE.

TOO much cannot be said in praise of the activity of the eminent pianist M. I. Philipp, outside of his classroom, in the interest of music. This is the seventh year of a series of concerts given every season, consecrated wholly to the growth and development of chamber music.

Now that the concerts are popular, the halls filled, the work noticed and praised, recalls and ovations generous, it is comparatively easy sailing for the men who seven years ago banded together with no inspiration but the artistic warmth of their own hearts, and no aid to count upon except the money taken from their own pocketbooks. An American worker in music cannot possibly imagine the patience, perseverance, resistance against discouragement, and steady, unrelenting toil, the slow, unaided movement which a French artist of the quality of M. Philipp will pass through before bringing an enterprise to success.

The society has indeed been founded ten years. It has recently been reinforced by union with a small band of selected musicians from the Conservatoire Musical Society, who brought wind and other instruments into the work. The society now occupies itself with searching among and resurrecting the treasures of ancient music lore, and with bringing all the light of study, rehearsal and discussion to bear upon the interpretation of the writers of later days, especially of their compatriots.

The programs of the six concerts of this season are eminently valuable.

First—Octet by Schubert, strings, clarinet, horn and bassoon; Sonata (75) for piano and violin, Saint-Saëns; sonata for hautbois d'amour, Händel; Bach concerto for three pianos, with quartet accompaniment, and "Pastorale

Variée," by Pierné, for flute, hautbois, clarinet, horn, two bassoons and trumpet.

Second—Sonata for piano and 'cello, Beethoven (69); Trio by Brahms (40), piano, horn and violin; Bach concerto for violin, with quartet accompaniment, and quartet by Fauré, for piano and strings.

Third—Quartet for piano and strings, Saint-Saëns; quartet for hautbois and strings, Mozart; sonata for piano and violin, E. Bernard; "Chant Elégiaque" and serenade for hautbois, by G. Alary and B. Colomer.

Fourth—Beethoven string quartet (op. 59, No. 3); Bach concerto for piano, flute and violin, A minor; nocturnes for piano, violin and 'cello, by Laurens, and sonata by E. Bernard, for piano and 'cello.

Fifth—Beethoven quintet (16), piano and strings; Bach concerto, piano, two flutes and quartet accompaniment; sonata for violoncello and piano, by Bøcherini; "Francesca," for piano, flute, hautbois and strings by Widor, and some pieces by Lacombe.

Sixth—Sonata by Widor, piano and violin (50); quintet, by Spohr, piano and wind instruments; septuor, by Hummel, piano, flute, hautbois, horn, alto, 'cello and contrabass, and two Schumann romances.

The concerts are held in the Salle Erard. At the first concert this season there was the warmest enthusiasm. MM. Philipp and Rémy, a violinist, being recalled four times after one selection, and the evening closing in a regular ovation loud and long. The Bach concerto for three pianos was played by MM. Philipp, Delaborde and Widor.

The musicians rehearse seven and eight times for a concert, and the work is a delight to each one. Saint-Saëns at a closing concert last season expressed himself absolutely content with their perfection.

M. Philipp meanwhile teaches incessantly and writes much. He has just completed a work on teaching Chopin which is extremely interesting. He has also finished a suite of five pieces for the piano, and Durand announces this week practical and daily exercises for the piano in addition to his already voluminous budget on the same line.

"Piano teaching is wholly personal and individual," asserts and reiterates Mr. Philipp. "Pedal work depends upon the sensibility of the player, the intention of the composer, the quality of the piano and the acoustics of the hall. In general it is too much marked in composition. The French school is essentially clean, with comparatively little pedal. Hans Schmidt has written a good work on the pedal. That of Albert Lavignac is most excellent, and Falkenberg also has contributed helpfully to pedal literature. Sophie Menter is one of the best of piano pedalists. Her general sonority is something remarkable.

Sonority cannot be created. It may be modified somewhat, but it depends, I am convinced, upon the physical construction of the finger tips. A hard, bony finger has a hard, bony touch, a soft, flabby one a tone similar; a round, firm cushion produces a pleasing sonority—other things being equal.

"The art of the pedal is in taking the foot off it," says the philosophic Henri Falcke, "yet one cannot dispense with the pedal, or the playing is dry. It is the most curious part of all piano work. It is a vast subject, exciting and irritating, and never quite satisfactory. Pupils cannot be left to themselves in the matter or they ruin compositions

and their sense of them. It is really astonishing how much harmony may be covered by the pedal. But one must know how to do it." M. Falcke does not quite believe in books on pedaling as an aid to the art. One must be a strong harmonist to pedal well. The piano and the room must be known and considered. Bad pedaling is the horror of piano playing.

A Paris pianist and piano teacher who composes much vocal work is Mme. Hedwige Chretien. Madame Chretien was the second woman in France who received a prize for fugue in the Paris Conservatoire. There are constantly works from her pen at the music stores. "La Bas," a Bohemian song; "Le Cavalier," "Un Rêve," "Les Fraises," and three piano pieces are quite recent. She writes much after the charming poems of Léo Marcel. The name "Léo Marcel" is a pseudonym, the owner being a brilliant young naval officer, M. Georges Paquet-Mille. In France the State does not allow her officers to use their names in any connection but military service, hence the necessity for the pseudonym.

Madaem Chretien began the Conservatoire course at its commencement, passing through the entire course, winning her medals and first prizes all along the way. She studied harmony with Guiraud and Lenepven, accompaniment with Bazel, organ with Franck and fugue with Guiraud. She received her prize "à la unanimité," that is, without a dissenting voice. She is the only woman whose compositions are played as test pieces at Conservatoire examinations. Her last effort was for trombone.

It requires from seven to fifteen years to pass through the Conservatoire course.

M. Ludovic Breitner, spoken of last week, has just been having a remarkable success at Monte Carlo under the direction of M. Léon Jelim. He played a concerto of Ed. Schült in F minor, and "Les Djinnis," by César Franck. He was recalled six times after the concerto.

Among the compositions played by the pupils of Mme. Roger-Miclos last week were Liszt's Fantaisie on Hungarian motives, the Eleventh Rhapsody, Saint-Saëns variations, allegro by Guiraud, and Schumann and Chopin selections.

Mme. Pickell de Levenoff, a graduate of the Paris Conservatoire, pupil of G. Mathias, and an artist of real merit, has recently returned from the States, where she made a short visit of exploration, and where she expects to return in the near future. She played a few concerts in New York and before many connoisseurs, and has every encouragement to return. Meantime she will soon be heard in a concert in Paris. More later.

M. Baxter Perry, the well-known American pianist, who gives interesting talks in connection with his recitals, will be in Paris in April, and it is to be hoped will be heard in concert.

Mme. Jeanne Riss-Arbeau, the handsome Parisian pianist, whose picture appeared in THE MUSICAL COURIER this time last year, has returned from a series of recitals given in Berlin in Bechstein Hall, under the management of Mr. Wolff. At one concert she played Beethoven's Sonata 101, Prelude and Fugue, Bach-Liszt, Chopin Ballade, 52, Nocturne Etude and Sonata, op. 58, Rubinstein's Pre-

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lude and Etude, Moszkowski's "Mélodie Italienne," Goudard's "Fileuse," Schumann's "Carnaval" and Saint-Saëns' Waltz Etude. Several German papers speak in the highest terms of her charm, force, beauty of expression and virtuosity.

At a recent Colonne Thursday concert Moszkowski's "Etincelles" was played with great effect by a M. Lucien Wurmser. The composer was in the audience and must have been much pleased at the reception of this sparkling morceau.

By the way, at this same concert was heard a singer well-known and esteemed in the States, Miss Rose Olitzka. She sang "Quella Fiamma che m'accende," by Marcello; "Fac ut Portem," by Pergolesi, and duos "Stabat Mater" and "Quando Corpus," by the same composer. Her really beautiful, rich, well trained contralto voice and deep feeling were highly appreciated.

She sings again this week in a concert given in the interest of the propagation of the French language in the colonies. The work chosen to contribute to this extension of the French language is from the pen of Richard Wagner—the entire "Rheingold," with translation by Alfred Ernst! With all the giants, gods, goddesses and daughters belonging thereto, likewise translated. Mlle. Olitzka will be Erda. The concert will be given at Salle Pleyel.

M. Busoni, after playing for the second time with the Colonne Orchestra, gave a concert of his own at Salle Erard, playing a prelude and fugue, D major, Bach-Busoni; Beethoven sonata, op. 111; Chopin studies, op. 25, and Liszt's "Reminiscences of Don Juan."

Mlle. Clothilde Kleeborg played a concerto of M. Dubois at the concert of the Conservatoire now given at the Opera House.

Madame Breitner, wife of the Austrian pianist, herself a violinist of much value, played a solo composed by her husband at the salons of the Countess Kessler this week. She had marked success, as usual.

A "Poème Roumain," symphonic suite in two parts, by M. Georges Enesco, was played at the Colonne concert on Sunday. M. Enesco is but seventeen years of age, graduate of a Roumanian conservatoire, who began composing at eight years, and had first prizes for violin and harmony at eleven. Saint-Saëns and Massenet both certify to his value.

A hint might well be taken in theatrical work from the marked and remarkable and continued success of two Paris plays, "Le Chemineau" and "Cyrano de Bergerac." In these two plays the author—the original creator of the thought—it was who put the plays on the stage. Mr. Rostand, the only son of a rich Marseillaise banker, walked up to the director with his purse in his hand, saying "All this will I give thee and more" (80,000 francs, they say) "if you will let me have sole control of the mounting and rehearsals of my play. So Mr. Rostand it was who ordered and directed scenery, furniture, actors, acting, stage business, even reading of the lines—everything. No living human being could have so taken his conception out of his head and applied it—nobody. It was the same way with M. Richepin and the "Chemineau," a play which has become "rooted" in the Odeon. Doubtless there are on the other hand authors who get no conception but the poem or the music who would be incapable of setting their works.

The "Maitres Chanteurs" is having an unprecedented and unexpected run of success in Paris. It has passed its twenty-fifth performance without visible decline of interest. Not only so, but the interpreters decline to renounce their roles to the doubles and triples who have been trained to succeed them. These changes usually take

place after a dozen representations, but the chanteurs in this case ne bronchent pas.

M. Saleza will sing Faust for the first time at Paris to-night with Mlle. Acte. Calvé is ill.

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What infinite contempt and disgust Napoleon must have had often in his heart when he seemed smiling, kind, amiable, proud and powerful! What ineffable contempt and disgust must have lain upon his heart and upon his head many a time!

FANNIE EDGAR THOMAS.

#### D'Arona on Calvé.

A SHORT time ago Miss Fannie Edgar Thomas reported an interview with Calvé in which this artist spoke bitterly of the criticisms of her friends. Some objected to her gestures, her temperament, &c.; also that she is constantly urged to write, and when doing her best to please, although emphatically stating she is not a writer, and does not aim to excel in anything outside of her profession, they criticise her style, &c. My indignation knows no limit at the desecration of an art like Calvé's, and that she should be a victim of the worst of all enemies—ignorance.

To be a fine artist one must either have spontaneity of musical intuition, necessitating little more than a course of study in repertory (Melba), or there must be sufficient musical intuition, temperament, &c., to respond to instruction when communication has been established between pupil and teacher; with perseverance and will to make opportunity, and know how to take advantage of it (Nordica); but to be a great artist, one who can draw the very soul out of one's body, and with a tone, a glance, a move of hand or arm, a turn of the head or a sway of the body significantly portray any and every emotion, means a berth from something more tangible than intuition and more subtle, more terrible than the everyday battle of years with technical vocal crosses; something from which money, position and fame have been the outcome; yet, while bringing recompense but make realization the more vivid; sufferings of which the ordinary mortal has no conception; agony such as few survive; days, nights of scalding tears, known only to her God, to whom, in the fullness of her heart, Calvé has commemorated the hour of her success by giving to forty little orphan waifs support and education in a beautiful mountain home she built and dedicated to that purpose.

Can such a woman ever be regarded from an ordinary point of view? Who is capable of criticising her interpretations of characters whose very raison d'être she grasps at a glance, but is a mystery to him? Let us see him dive into the well of poetical and musical ideas that lie lurking in the apparently simple bar of a great composition; he sees signs (tempo, rhythm, &c.), does he see more? How much more? Does he see at all? If not let him retreat behind those who do. Few would care to have their character and temperament developed through ordeals such as must be passed through to produce a Calvé or a Duse. I sat by the bedside of Calvé the day after she sang the role of Ophelia in "Hamlet." She turned to me and said, while her beautiful eyes suffused with tears, "What do the people want? Mr. Grau says I am a revelation in this role, and yet the house was half empty last night and the opera must be withdrawn; surely, if we persevere, it will be a financial success."

"Undoubtedly," I replied, "but in the meantime the management would lose money."

"Oh money! money!" she exclaimed; "all must give way to money. 'Carmen' draws the money; people won't believe I can succeed in anything else."

This is it exactly. She was so faithful a Carmen they identified Calvé's very nature with the role, and came to

look upon it as nature, instead of art, infused with her personality. Whatever role Calvé assumes she studies in its own environment, then absorbs the whole, and emerges in an impersonation of the real character. Such is Calvé.

People who enjoy conventional presentations should at least respect that which is too profound for them to understand, even if it offends their taste. We must remember we never look at things from the same standpoint, and he who would make a person's opinion conform to his own, ignoring the difference in circumstances and causes, &c., should have too little power to carry the weight of criticism. Even tradition must give way before a Duse or a Calvé; they are powers strong enough to open the gate of a new tradition. The chains of tradition were never intended to hold those who are strong enough to hold their own.

But may not this incessant meddling with Calvé's work eventually rob us of her greatness? She has already stooped to satisfy opinions even in her Carmen. Her intensity being criticised, she modified it; being accused of becoming more like other Carmens, she hardly played the part twice alike. This also was noticed. She was informed she did not dress the role fine enough. She lifted up her hands in astonishment (for was not Carmen a cigarette girl?) Yet when next she appears she brought from Paris gorgeous costumes made by Doucet.

"But must I not please the people?" she will ask on reading this; "is it not part of my success?"

Yes, indeed, even the artist must bend before the dress-maker. (Look at Emma Eames in a robe fit for a princess while impersonating a village girl in the "Meistersinger.") But what holds good for other artists need not touch a Calvé. She is never so beautiful as when she stands alone. She is sensitive and highly strung; she would not be Calvé were it otherwise; but those who pretend to be her friends should be the ones to ward off meddling attacks, or she must be brave herself and defy them for a while. It will not be for long, for by standing by the truth of her own convictions, she will soon see the tide of audacity and ignorance seek its own level, and leave her high and dry upon her own pinnacle, to be held in awe by those who do not comprehend, and worshipped as a revelation by those who do.

FLORENZA D'ARONA.

#### Krehbiel and Franko.

Daniel Frohman has arranged with the American Symphony Orchestra, Sam Franko conductor, for the performance of Beethoven's Fifth Symphony by the American Symphony Orchestra at the Lyceum Theatre on March 22, at 3:15. Mr. Krehbiel, of the Tribune, illustrating the performance with his lecture, "How to Listen to Music."

#### Carlotta Bixler's Success.

Miss Carlotta Bixler, a very talented young violinist, will be well remembered by Denver musicians as a brilliant pupil of Miss Dawkins, and her friends will be glad to learn of her pronounced success as violin soloist in a concert recently given in Germany.

The Zeitung Stadtilmn, Germany, December 25, 1897, says:

As a consequence of the previous announcement that Miss Carlotta Bixler, who is at present studying at the Royal Conservatory in Berlin, had been secured as soloist, such an audience gathered as the hall could not possibly accommodate. The young artist played a romance by Melville and two movements from the Seventh Concerto, De Beriot. These were brought before the audience in a truly masterful manner. What a deep and powerful impression her finished technique, earnest and soulful expression made upon the listeners showed itself in the uproarious applause she received. In a charming manner she responded in two encores.

Mrs. A. G. Bixler expects to sail for Europe this spring and remain a year with her gifted daughter.—Denver Republican, February 13, 1898.



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## From Our Exchanges.

**F**RAULEIN VERA RESS, who has been since the first of May solo soprano of Salem Church, Rochester, took the leading parts in Spohr's oratorio, "The Last Judgment," which was given at the concert by the Salem Church choir Thursday evening.

The Amphion Male Quartet gave a concert under the auspices of the Y. P. S. C. E. of United Presbyterian Church, Rochester, Thursday evening in that church. They were assisted by Miss Grace Boddy, soprano; Miss Florence Roberts, alto, and Miss Ida Greenwood, reader. The quartet is composed of H. W. Bacon, W. W. Spragge, W. C. Engel and J. J. Engel.

The following teachers have received the appointment of vice-president in the New York State Music Teachers' Association, for their respective counties: Miss Harriet M. McDonald, Canaseraga, Allegheny County; Mrs. Alice Vick Post, Bergen, Genesee County, and Mrs. E. S. Burns, Livonia, Livingston County. Each has interests in the Monroe County Music Club.

Miss Fannie Moran, the well-known vocalist, has just returned to Rochester from New York city, where she had been spending the winter. She will resume work at her studio, 115 Ambrose street.

The concert given by St. Luke's choir in St. Luke's M. E. Church in Albany was a pleasing success. The choir was ably assisted by a string orchestra selected from the Albania and conducted by Milton B. Crounse. The participants in the selections rendered were the Misses Lanton, Field, De Blacy, Heath, Sutphen, Mrs. E. L. Tenney, Mrs. Neet, Mrs. M. E. Beckett, Mrs. T. C. Bell, Mrs. Quackenbush; Messrs. L. E. Stremple, L. Futterer, Jr., C. Smith, Jr., F. Fousey, J. Drislane, Bendell, H. R. Hammond, H. A. Barrett and Shelly.

One February 21 "The Wreck of the Hesperus," a cantata composed by Ferdinand Dunkley, of Albany, will be given in that city with Seidl's orchestra and an excellent chorus. Among the soloists will be Burleigh, of New York, baritone. Miss Fannie Ball, of Albany, will be heard in Grieg's Piano Concerto. Charles Ehrlicke will play Godard's "Concerto Romantique," and Mrs. J. F. Brines.

The first annual concert under the auspices of the Ithaca Academy of Music, of which Adolf Dahm-Petersen is the proprietor and conductor, was given at the Lyceum last week, the participants being members of the faculty and assisting pupils. The program was a long one, and gave a very good idea of the comprehensive scope of Mr. Petersen's school.

Joseph A. Phillips gave a musicale at the home of Mrs. Rice, Lexington avenue, Buffalo, on the evening of February 17. Miss Grace Carbone, Miss Rosalind Marcus, Mrs. Tillie Inman Fox and Henry Marcus assisted.

"An Evening with the Song Writers of Europe" is the title under which Mr. and Mrs. Frederick Dean gave a lecture recital Monday evening, February 21, in the ballroom of the Genesee Valley Club, Rochester.

A "Haydn Afternoon" was the name given a recent meeting of the Woman's Musical Club of Elmira.

A number of the students of Elmira College School of Music gave an interesting musicale yesterday afternoon at 4 o'clock in the chapel, which was under the direction of the faculty, Miss Broughton, Miss Verrill and Mr. McKnight.

Mrs. Watkin G. Powell, of Shadeland, Pa., gave an entertainment last week at the home of Mr. and Mrs. Smith, on Main street, Conneaut, Ohio, for the benefit of the Congregational church, of that place. In the program were three of her own compositions.

For the past six weeks negotiations have been pending between the First M. E. Church of Duluth and the Apollo Club of Minneapolis for the concert in the former city. Arrangements have been perfected, and the entire club of sixty voices will participate under the directorship of Emil Ober-Hoffer. The concert was to be given February 22 in the Methodist Church.

An old folks' concert is to be given Thursday evening at the Y. W. C. A., Worcester, under the auspices of the music committee, Miss Annie Brand, chairman, Mrs. Ada

L. Harrington has kindly consented to sing the soprano solos. The greater part of the program, however, will be contributed by the singing classes, to whose maintenance the proceeds will go.

A delightful program was given by the members of the Junior Musical Club, of Cincinnati, last week at the Woman's Club rooms, the participants, including Miss Delphine Ransohoff, Miss Louise Ayres, Miss Bertie Pfirrmann, Miss Alice Bates, Miss Elma Lapp, Miss Katherine Rawn, Miss Ruth Buck, Miss Elsa Hirsch, Miss Akels, Miss Tilden, Lovell Oldham and Master George Metcalf.

The Morning Etude met at the home of Mrs. W. F. Saunders, St. Louis, on Friday, February 18, at 10 o'clock. Mr. I. L. Schoen talked to the members in regard to the violin and its place in music.

The Haydn Choral Society, which was recently organized in Germantown, and bids fair to be one of the most successful associations of amateur musicians in the city, has elected the following officers for the ensuing year: President, Dr. Charles Claxton; vice-president, W. A. Patterson; secretary, Miss S. A. Kenney; treasurer, H. H. Bockius; librarian, Frederick Reich; directors, Joseph Ross, M. H. Staton, Robert Claxton, James Why, Sargent D. Smyth.

Frank Sill Rogers gave at St. Peter's Church yesterday afternoon his nineteenth organ recital, assisted by Mrs. Howard J. Rogers, soprano, and Miss Ella J. Graham, contralto. The Giorza duet, arranged by George E. Oliver and sung by Mrs. Rogers and Miss Graham, was one of the most brilliant features of the program. This was the first public recital given this season by Mr. Rogers.

Miss Elizabeth McConway entertained the Pittsburg Conservatory Club at her home, on Bedford avenue, last week. The following members of the club participated: Miss Laura Kelly, Stephen Leyshon, Miss Mary H. Parsons, Miss Martha Groff, Miss McConway and Miss Elizabeth Webster.

Prof. Edward Dickinson, well known in Springfield, Mass., has just published a syllabus of his lectures on the history of music given before his classes in the conservatory of music at Oberlin.

The concert given in the Methodist church at Grand Forks, N. Dak., recently by Professor McAllister and a number of his pupils was attended by an audience which filled the large auditorium of the church, and every number was greatly enjoyed. Professor McAllister has a rich, clear tenor voice.

Since beginning his work in Grand Forks Professor McAllister has done much, not only to improve the work of the singers, but to elevate the musical tastes of the people.

Mr. de Zielinski sent out cards for the opening of his new music studio at his residence, 762 Auburn avenue, Buffalo, on Wednesday evening, February 16. Music at 8:30 o'clock by Miss Margaret McGrath, soprano; Miss Adella Case, mezzo soprano; Miss Thebaud, Miss Case, piano; Edwin N. Pierce, violin; Mr. Hawley, violoncello, of the Buffalo Symphony Orchestra.

The patronesses for the musicale to be given in Buffalo under Joseph A. Phillips' direction at the home of Mrs. Harriet A. Rice, of Lexington avenue, next Thursday evening are Mrs. Harriet A. Rice, Mrs. O. P. Gifford, Mrs. Josiah S. Jewett, Mrs. Jerome S. Moore, Mrs. Norman E. Mack, Mrs. John M. Brinker, Mrs. Joseph M. Mayer, Mrs. Alfred G. Hauenstein, Mrs. Henry Altman, Mrs. F. Park Lewis, Mrs. A. J. Elias, Miss Grace Carew Sheldon, Mrs. Orrin C. Burdick, Mrs. George R. Stearns, Mrs. Cyrus A. Allen, Mrs. Henry Rumrill, Mrs. Theodore S. Fassett, Mrs. George D. Plimpton, Mrs. J. J. McWilliams, Miss Jessie Taylor, Mrs. Martin Clark, Mrs. Herbert H. Spinney, Mrs. Jane Barnes, Mrs. Andrew J. Cant and Mrs. Levi P. Bliss.

The piano pupils of St. Agnes' School, Albany, gave a recital recently with the assistance of vocal and violin pupils of the school. The program was arranged by Ferdinand Dunkley and Miss Maud Rice. Those who took part were Miss Edith Rodgers, Miss Emilie Fitch, Miss

Cornelia Walter, Miss Louise Allen, Miss Abbie Pitou and Miss Laura Barnum, all pupils of Mr. Dunkley. Miss Rice's pupils were Miss Annie Goldsborough, Miss Julie Westbrook, Miss Elizabeth Eagleson, Miss Mary Watson and Miss Mary Phoebe.

Miss Pauline Menga sang "Beauty's Eyes," with violin obligato by Miss Flora Finlay. Mr. Dunkley was the accompanist.

Ruby Mason, the seven-year-old daughter of Mr. and Mrs. C. G. Mason, of New Haven, Conn., is one of America's musical prodigies. She began to manifest her ability to grasp music when she was an infant in arms, and as a tot spontaneously picked out tunes on a piano. She followed this with practice on the melodeon, and is now adept in performance on the grand piano. She has mastered difficult classical works, and her performances are nothing short of marvelous. Her parents intend to bring her out in stage concerts soon.

The 240th reception of the Pittsburg Art Society will be given in the lecture rooms of the Carnegie Library, Schenley Park, on Tuesday evening. It will take the form of the first of a series of recitals of the pupils of Pittsburg music teachers. There will be the vocal pupils of Ad. M. Foerster and the piano pupils of Eugene C. Heffley. This is an innovation. Those who will take part are Myrtle Stuart, Frances Thompson, Grace Helen Bradley, Edith Latshaw, Charlotte E. Wagner, Ella E. Morgan, Louise Minick, Mary R. Morrison, Christine Miller and Joseph D. McGinniss. Julia Gibansky will be the accompanist.

The chorus of the Burlington, Vt., Philharmonic Society this year is by far the best that has ever sung in that city, both on account of its size, quality and power of tone and its efficiency from the careful drilling of Conductor Engels. The list of the chorus for the midwinter concerts is as follows:

Sopranos—Miss Florence Barrett, Mrs. C. H. Bessey, Miss May O. Boynton, Miss Ella M. Brownell, Miss Olive G. Butterfield, Miss Nellie F. Bracken, Miss Winnie Brigham, Miss Bowers, Miss Fannie Crandall, Mrs. Kate B. Childs, Miss Edith M. Clift, Miss Lula M. Calvert, Miss Carrie Conklin, Mrs. A. S. Corey, Mrs. E. E. Davis, Miss Rhoda L. Eaton, Mrs. J. E. Goodrich, Miss Carrie Griswold, Miss Kate Gates, Mrs. W. B. Gates, Miss Charlotte Graves, Miss Hayes, Mrs. M. L. Hodges, Mrs. C. A. Hubbard, Miss Laura Hebb, Miss Constance Hickok, Mrs. O. V. Hill, Miss N. N. Hopkins, Mrs. George Hall, Miss Fannie Hebb, Miss Clara Isham, Miss Mary L. Johnson, Mrs. George E. Johnson, Miss Vance Kelley, Miss Bessie Kelley, Mrs. E. E. Knott, Mrs. W. C. Kitchin, Mrs. A. C. Lowrey, Mrs. S. W. Landon, Miss Lois E. Lyon, Miss May Lockwood, Mrs. Charles McGaffey, Miss Kittie McCaffrey, Mrs. O. R. Mason, Miss Mae McDonough, Mrs. Lois J. Malaney, Miss Jennie Milford, Miss Carrie Nash, Miss Jennie Peck, Mrs. J. W. O'Sullivan, Mrs. W. R. Prime, Mrs. Henry Prindle, Mrs. L. W. Perry, Miss Louise Russell, Miss Ida Roberts, Miss Mae E. Smith, Miss Helena Smith, Mrs. E. Simonds, Miss Helen H. Simpson, Miss Alice L. Spear, Mrs. Ellen Stegman, Mrs. H. A. Storrs, Miss Estelle L. Spear, Mrs. C. H. Shipman, Mrs. D. A. Stone, Miss Helen M. Vosburg, Miss Annie Taft, Miss Helen Thynne, Mrs. H. R. Thomas, Mrs. L. P. Wood, Mrs. W. K. Walker, Miss A. B. Wilson, Miss Jennie A. Wood, Miss Henrietta H. Wood, Mrs. A. L. Walker, Miss Maud M. Weeks, Mrs. W. W. Wheeler, Miss Clara Ward.

Altos—Miss E. H. Blodgett, Mrs. F. F. Bradish, Mrs. E. E. Bullock, Miss Blanche Bissonette, Miss Anna L. Burnham, Miss Belle L. Curtis, Miss Edith Carpenter, Mrs. E. W. Crannell, Mrs. P. C. Dodge, Mrs. N. S. Eddy, Miss E. M. Farnam, Mrs. J. F. Grandy, Mrs. F. M. Gould, Miss Fannie Grinnell, Miss Louise Galusha, Mrs. J. A. Haynes, Mrs. G. E. Howes, Mrs. G. D. Jarvis, Mrs. E. H. Martin, Miss Lucille Morgan, Miss Ida L. McGowan, Miss Mabel A. Miles, Miss Estelle Packard, Miss Katherine L. Parker, Mrs. Lillian M. Rivers, Miss Marian Rustedt, Miss Lois Roberts, Mrs. C. L. Smith, Miss Fannie Shaw, Miss A. S. Teachout, Miss May B. Tyler, Miss Clara E. Tobey, Miss Bessie Titus, Mrs. J. E. Taggart, Miss Mary Van Patten.

Tenors—C. H. Bessey, A. V. Bartholomew, E. J. Beaupre, W. B. Craven, J. M. Chevers, H. W. Chittenden, A. L. Clark, J. C. Farrar, George Graves, E. S. Gale, F. B. Houston, W. H. Hale, Jr., J. F. Heflon, G. D. Jarvis, C. E. Kinsman, G. W. Kennedy, F. C. Lyon, G. E. Little, F. L. Linsenmeier, G. D. Osgood, C. W. Rice, C. W. Richmond, E. P. Shaw, R. K. Severson, W. V. Scully, A. R. St. Pierre, W. E. Towne, H. L. Taft, Henry Safford, G. D. Van Steinberg, W. R. B. Wilcox, B. E. White.

Bassos—J. M. Blake, J. H. Bracket, C. B. Brownell, G.

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The society is to be congratulated on having secured Miss Agnes M. Dooley, of Northfield, to sing the leading soprano parts at the midwinter concerts.

The pupils of Miss Myra Husted gave a musicale at her studio, No. 84 Auburn avenue, Buffalo, at 3 o'clock on Saturday. Violin solos were contributed by Joseph Slater.

Joseph Smith, member of the Incorporated Society of Musicians, England, is now one of the leading professors of music in El Paso, Tex.

#### Arthur M. Abell's Debut.

ARTHUR M. ABELL will make his Berlin debut in a violin recital in Saal Bechstein on March 26. It will be his first appearance in Europe. This will be his program:

Concerto in G minor.....Bruch  
Rondo Capriccioso.....Saint-Saëns  
Prelude.....Bach  
Minuet I.....Bach  
Minuet II.....Bach  
Gavotte and Rondo.....Bach  
(From the E major sonata for violin alone.)  
Romance in E flat.....Rubinstein  
Spanish Dance.....Sarasate  
(Romanza and Aluza.)  
Polonaise in A major.....Wieniawski

Shortly after his Berlin recital Mr. Abell will give a concert in Weimar, when he will be assisted by the Australian pianist Ernest Hutcheson. Arrangements are also being made for his appearance in several other cities in Central Germany, partly with orchestra and partly with piano. His piano accompaniments will be played in all the concerts by Mrs. Abell.

#### Harry J. Zehm.

Harry J. Zehm will dedicate the new organ of the Second Reformed Church, Reading, Pa., on the evening of February 28 with the following program:

Praeludium et Fuga in D.....Bach  
Pastorale No. 2 in C.....Lemare  
Allegretto Grazioso.....Tours  
Sonata in E flat (MSS. new).....Wilson  
Andante Grazioso.....Smart  
Sarabande.....Saint-Saëns  
Shepherds' Farewell to the Holy Family.....Berlioz  
Serenade (Arranged by E. H. Lemare).....Schubert  
Allegro.....Guilmant  
Andante in D.....Alfred Hollins  
Finale.....Lemmens

#### Damrosch Files His Answer.

Walter Damrosch last Wednesday filed his answer in the Common Pleas Court to the suit for damages brought against him by Walter Bacon, who alleged that he had been engaged by Damrosch, through the latter's agent, Leon Margulies, to arrange for certain performances of German opera in Philadelphia.

In the answer Mr. Damrosch denies that he ever entered into any contract with Bacon, or ever authorized Margulies to enter into any contract for him for the four performances of grand opera at the Academy of Music, under the auspices of the citizens' permanent relief committee, as alleged, or that he engaged to pay Bacon ten per cent. of the gross receipts. He denies having ratified or endorsed any agreements or arrangements with Bacon.—Philadelphia Inquirer.



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LONDON, W., February 4, 1898.

ENGLISHMEN here are very pleased to think that Dr. Stanford's Requiem will be performed by the Apollo Club at Chicago the 21st inst. It is seldom that works which have appeared as recently as this so soon find their way into the programs of an eminent society like that of the Apollo Club in foreign lands.

The Scottish Orchestra, under Mr. Kes, which gives performances in Scotland and in some of the northern towns of England during the winter, will, after the termination of its season go on a tour in Holland. The majority of these musicians are from Holland, so the name "Scottish Orchestra" is really a paradox.

Miss Maude Valerie White, the English ballad composer, has just finished a serious romantic opera, but as native compositions of a more important kind do not seem to draw managers are but little encouraged to place them on their programs, and it may be some time before it is given in London.

Two weeks ago, at the Symphony concert in Queen's Hall, Mr. Cowen's Scandinavian Symphony, which is, I believe, considered the best of his works cast in this mold, was performed, but as it did not seem to attract the public the management is forced to fill its programs with Wagner, Tschaiakowsky, Beethoven, Mozart or other eminent composers of the modern or classical school. It looks very much as if English composers would have to organize their own concerts to bring their works forward if they wish them to be heard. It cannot be expected that concert or opera managers will produce works that do not draw, and which consequently would prove to them a financial loss.

It is reported that the London rights of Goldmark's opera, "The Cricket on the Hearth," have been acquired by the management of the Prince of Wales Theatre.

There has been much discussion in England concerning the appearance of the Milanese Symphony Orchestra at the Imperial Institute under the conductorship of Campanari. Some musicians and writers contend that an English orchestra should have been chosen, as this orchestra has not yet acquired an international reputation. The conductor also has never before been heard of here. My readers will remember that he was for some time professor of the violin at the Boston Conservatoire, after filling a similar position at the Cincinnati Conservatoire.

It is reported from Paris that Madame Calvé is suffering from the effects of influenza, and that she has been forced to relinquish her engagements at the Opéra Comique, but hopes to be able to appear next month. It will be a great disappointment to English amateurs if she is prevented from singing at Covent Garden next season.

Señor Sarasate, who has lately made a successful tour in Germany with Dr. Neitzel, is going to give a series of concerts in Russia.

M. Saleza, a new tenor from Paris, is to appear during the coming season at Covent Garden. For the two "Ring des Nibelungen" cycles in June Herr Feinhalt, baritone, from Mayence, and Herr Witteköpf, bass, from Hamburg, have been engaged in addition to those mentioned last week.

Miss Clara Butt has returned from a highly successful Continental tour. In Berlin when appearing with the Philharmonic Orchestra the whole audience rose to a high pitch of enthusiasm. She was honored by a summons to sing before the Empress Frederick, who chose the "Silver Ring," which she had heard Miss Butt sing three years ago at Windsor. At Budapest also she achieved great success.

Mlle. de Lussan has been appearing at the Lisbon Opera House with very great success, and has been received most graciously by the King and Queen of Portugal. She leaves for Paris this week, to fulfill a two months' engagement at the Paris Opéra Comique, where she will play such parts as "Carmen," "Mignon," &c.

Herr Felix Weingartner will make his first appearance in England in Queen's Hall on May 17, when he will conduct his symphonic poem "King Lear."

Mme. Sarah Bernhardt has applied for the lease of the Theatre Royal du Parc, Brussels. Her aim, she says, would be to make a first-rate theatre in Brussels for the production of Belgian and French plays, and she would do all that was possible to make the theatre "a temple of art, of ethics and of morality."

Madame Eames has decided that the music of Saint-Saëns' "Henry VIII." does not suit her, so that if this opera should be given during the coming season she will not sing Catharine of Aragon, the part which was created by Krauss. M. Renaud would sing the title role and Anne Boleyn's part would be in the hands of Madame Heglon.

Among the effects recently sold of the regretted artist of the Opéra Comique, Taskin, was a clavecin made by his great-grandfather, who was a celebrated clavecin maker. It has two keyboards and Watteau decoration, and was sold for 8,000 frs.

I hear that F. H. Cowen has in hand an oratorio based on an Old Testament subject.

It seems to be the fashion for great orchestras to go on tour, and I now hear that the Kaim Orchestra has arranged a series of concerts in Vienna between March 1 and 8. This will be the first visit of the famous Kapelle to the Austrian capital.

Mrs. Katharine Fisk returns to the United States to take up her position in a choir in New York. While in England this time she has had considerable work to do, and has made a specialty of duet singing at social functions with Miss Rita Lorton, a member of the Columbian Quartet, which has been temporarily dispersed. Mrs. Fisk, who has made some very dear friends in London, is very highly esteemed here.

American artists seem to have been in the ascendency here the past week. On Tuesday afternoon Whitney Mockridge gave a very successful concert in Queen's Hall, and Tuesday night Ernest Sharpe made a most successful debut in St. James' Hall. On Wednesday John Morley, a basso, gave a successful concert in Steinway Hall, and to-day Miss Evangeline Florence has given hers.

Among the foreign visitors whom we may expect at the forthcoming concerts of the Philharmonic Society are Saint-Saëns, Anton Dvorák, another visit from Moritz Moszkowski—this time as pianist—M. Gabrilowitsch, Mme. Ella Pancera and Madame Bloomfield-Zeisler. The violinists will include Timothy Adamowski, M. Gregorowitsch, Henry Such, and among the vocalists engaged are Mme. Blanche Marchesi and Signorina Giulia Ravogli. The full programs have not yet been made out.

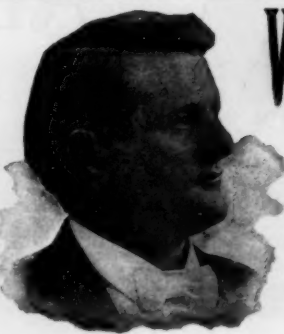
#### CONCERTS.

An orchestral concert that attracted a large audience was given in St. James' Hall on Tuesday night, with Herr

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Paul Graener as conductor. This musician, who has gained considerable experience in this capacity in Berlin and Cologne, had organized a small, though efficient, orchestra, which interpreted a varied program in a manner to give manifest pleasure to those present. Mozart's genial Symphony in G minor and the "Siegfried" Idyll were, perhaps, the best orchestral numbers in a program which also included Weber's "Oberon" overture and Hamish MacCunn's "Highland Memories." Herr Graener secured excellent results, and should this orchestra become a permanent one, he will doubtless realize the advantages to be gained by many rehearsals. A new piano concerto by Rutland Boughton was introduced, but its thin orchestration and general lack of interest could not be disguised by the not very effective playing of Mr. Whatmoor.

The over-long program was pleasantly varied with songs by Miss Marie Elba and Ernest Sharpe, the former singing the "Jewel" song from "Faust" with that artifice which is a means to conceal vocal defects, and which only with the uninitiated passes for brilliancy. She was more successful in the "Daisy" song, from Maclean's "Petrucchio," giving it with the spirit, coquetry and piquancy of the artist who realizes that its success depends chiefly upon extraneous aid. The concert served for the London debut of a remarkably fine basso, Ernest Sharpe, who in the Cavatina from Halévy's "L'Ebre," displayed exceptional intelligence in guiding one of the best bass voices we have heard in London for some time. In a group of songs, including Hermann's "Drei Wanderer," Alfred Blume's "King and the Miller," and C. B. Hawley's "Ah, 'tis a Dream"—a beautiful musical thought—he immediately won the favor of the audience, and his success was unquestioned.

The program of the symphony concert at Queen's Hall on Saturday last, in addition to more familiar selections, contained two works which are rarely heard here. Borodine's Second Symphony in B major was introduced for the first time at a Philharmonic concert two years ago, and partly on account of its position in the program did not meet with so much favor as on Saturday, when its performance under Mr. Wood brought out all the original charm of both melody and expression.

Lalo's Suite from the ballet "Namouna," consisting of four bright and effective movements (of which the prelude is the finest), displays delicate and ingenious orchestration. The suite is admirably adapted for concert purposes, and deserves more frequent recognition. The "Faust" Ballet Music, Händel's "Largo," Introduction to Act III, "Tannhäuser," and "Kaisermarsch" made up the program. Miss Beatrice Tattersall was the vocalist, appearing successfully in Elizabeth's Greeting ("Tannhäuser").

On Thursday last the Royal Choral Society gave their fourth concert of the season at the Royal Albert Hall before a fairly large audience. The work chosen for production was Haydn's "Creation," and this was given entire, without omitting the third part. Miss Palliser, Ben Davies and Andrew Black were the soloists.

The question as to whether scenes, sounds and incidents in nature should be imitated in art is always a vexed one, but we are fast coming to the conclusion arrived at long ago by the "ancients" that art in whatever sense we take it is "form given to thought." An interpretation of the inner meaning of things real, though the language properly belonging to the sense employed, almost invariably impresses us with more power, and is stamped with more endurance than a mere imitation of the things themselves. Had Haydn used the means adopted by many clever and ingenious composers of the present day he would have perhaps appealed to the sensational and novelty-loving side of the public, but we should have lost a wonderful work. One cannot but regret that the "Creation" is not more appreciated to-day, but the time must come when this individual and poetic conception of the birth and origin of a world will appeal to the intellect of every music-lover. We shall then appreciate the stupendous mind of the man who drew his inspiration from the oft-told but still obscure and mysterious theme of a world's creation.

Why I know not, but it is almost impossible to write about a concert which has in it so large an element of the ideal, and I can only accord hearty and unequivocal praise to the society for a performance which should do much to teach us the true value of this great master of music. In the "Creation," as in most of Haydn's works, the orchestra does not take a very prominent part, and for that reason it was all the more pleasing to note the care with which the ideas, feelings and emotions of the composer were brought out by the band. Mr. H. L. Balfour presided at the organ, and Sir Frederick Bridge conducted.

The two popular concerts were noteworthy in several respects. I will speak first of the exceptionally fine piano playing of Miss Ilona Eibenschutz, who is now an artist of the first rank, her interpretations being stamped with genuine poetic truth and seriousness. I can scarcely recall any one who is her superior as a player of Brahms; this, however, is not surprising, for owing to her intimate acquaintance with the great master she has had special advantages in the study of his works. But Miss Eibenschutz also reaches a very high level of excellence when she plays Beethoven. It is refreshing to hear so dignified and so intellectual a performance of the "Appassionata" as that which was enjoyed on Saturday. The less familiar, but hardly less beautiful, Sonate in E major, op. 109, was given on Monday by the same artist with equal success. Of Brahms' Trio in C minor I have seldom heard a better performance. There was precisely the requisite amount of freedom, and there was moderation, uniformity, balance, while the sentiment, stormy and sombre in the first movement, plaintive in the second, tranquilly benign in the third, and energetic in the last, was expressed with a justness beyond praise. Smetana's Quartet, "repeated by desire," received by no means so good a reading as on the previous occasion; still, its melodious vivacity appealed strongly to the audience, who applauded with genuine delight.

Monday's concert would have been entirely enjoyable

but for the ineffective playing of Mr. Kruse, which marred the concluding numbers of the scheme. Mozart's clarinet quintet, very well led by Mr. Clinton, came first, and was followed by Brahms' "Serious Songs" and the Beethoven Sonata. Here are two works at least which belong to the very Holy of Holies in the Temple of Art, while as regards the third, I must, like the annotator of the program, differ from Von Lenz, who does not consider Beethoven at his best in this sonata. It is difficult to speak of Brahms' masterpieces of song without using language which, to some people, might seem extravagant, for they are works of genius, to be listened to with awe and reverence rather than to be discussed and praised. Kennerley Rumford sang them well, to the admirable accompaniment of Henry Bird.

On the 28th ult. Emil Kreuz gave in Queen's Hall (small), an interesting concert, consisting, naturally, of viola music mainly. The first number was Mozart's beautiful trio in E flat for piano, clarinet and viola, and later Schumann's "Märchenbilder" for viola and piano, op. 113, and Schumann's "Märchenerzählungen" for piano, clarinet and viola, op. 132, were heard. In all Mr. Kreuz displayed remarkable command over his instrument, both as regards technic and tone, and Charles Draper's clarinet playing, and Madame d'Ascanio's power as a pianist made these pieces most enjoyable and artistic performances. Two of Mr. Kreuz's own compositions, both very charming numbers, were on the program; a viola solo, "Barcarolle," from Viola Concerto, op. 20, and a song, "Schlummerlied." The last was most tastefully sung by Miss Fannie Kreuz, who has a delightful mezzo-soprano voice. She was also very successful in Hiller's "Im Maien" and "Ständchen," Franz.

Though the sixth of the London Ballad Concerts at the Queen's Hall, on the 26th, presented no striking features, the attendance was very large. Perhaps the chief success of the evening was Plunket Greene's remarkably vigorous rendering of Miss M. V. White's music to Whyte Melville's "Ho, Saddle My Horses." Miss Clara Butt's fine voice did more than ample justice to Stephen Adams' new ballad, "Idle Words." Mr. Edward Lloyd gave a very artistic interpretation of Dvorák's setting to "Songs My Mother Taught Me." The other soloists were Miss Louise Dale, Miss Susan Strong and Miss Ada Crossley. The Westminster Singers contributed glees and other part songs. F. Dawson was the pianist, and William Henley's violin solos won much applause. Happily the encores were less numerous on this occasion than usual.

Whitney Mockridge's successful vocal recital on the 1st was very largely attended. The popular tenor was in excellent voice, and gave English and German songs, with a charming French one when recalled. His impressive and refined style is not merely the result of study, it bears the stamp of artistic enthusiasm which is very impressive. His most effective numbers were Oscar Meyer's "Tis May," accompanied by the composer, and the French encore, "Dit Moi," by Nevin. Miss Esther Palliser sang an interesting composition, "The Sea Hath Its Pearls," by Clarence Lucas, and two other songs.

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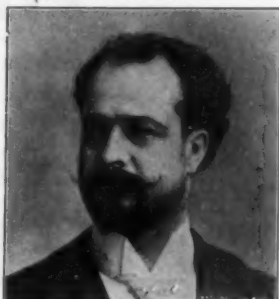
Carl E. Dufft, Basso.



Eleanore Meredith, Soprano.



E. E. Towne, Tenor.



Chas. H. Rice, Tenor.



Lillian Carlsmith, Contralto.



Elemente Belogna, Basso.



Heinrich Meyn, Baritone.

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Miss Clara Butt's rendering of Schumann's "Waldesgespräch" and Schubert's "Der Tod und das Mädchen" shows that she has mastered German pronunciation. She does not, however, fully appreciate the innate poetry of German songs, which her magnificent voice could otherwise so adequately render. Mr. Johannes Wolff and Mr. Oscar Meyer gave some most enjoyable selections, the one on the violin and the other on the piano.

Miss Liza Lehmann's song cycle, "In a Persian Garden," occupied the most important part of the program at a concert given, on the 31st ult., in Steinway Hall, by John Bromley and John Morley. These artists were assisted by Miss Winifred Ludlam and Miss Noona Macquoid.

Miss Mary Carmichael, the well-known composer, gave a concert in St. James's Hall, which attracted a large attendance. William Shakespeare, Miss Maud MacCarthy, Kennerley Rumford and Miss Ada Crossley could not appear on account of indisposition. Fortunately the program was long, otherwise the concert would have been unduly shortened. The principal interest, of course, centred in Miss Carmichael's own works, several of the new ones being very striking. Foremost among these must be mentioned "Mountain Hymn to the Dawn," beautifully sung by Mr. Dennis O'Sullivan, with organ obligato. It is a nobly conceived, well written and impressive composition, which ought to become very popular. Another, "Follow a Shadow," sung by W. Nicholl, is a charming ditty; a third, "Sweetheart, Sigh No More," which Walter Ford gave with his habitual refinement and much more verve than usual, was very cordially received; and the "Zigeunerbube im Norden" was given with all the spirit it requires by Mrs. Hutchinson. Miss Agnes Zimmermann played two characteristic pieces from the same pen, No. 1 in A being particularly bright and pleasing. Miss Louise Phillips, Miss Helen Trust and Plunket Greene contributed songs by Miss Carmichael and other composers. Mr. Bird and Miss Carmichael shared the duties of the accompaniment.

Miss Evangeline Florence was given a very cordial welcome when reappearing on the London concert platform this afternoon. It seems hardly possible, so quickly does time fly, that more than five years have passed since Miss Florence made her first appearance before an English audience at St. James' Hall. Before that time she was well known as a young singer of great promise in Boston, where she appeared in opera as Martha. Her success here from the start was a surprise to her, and she has gradually won her way into the favor of the English public. She has consequently had plenty of engagements, and has been rather overworked, and some twelve months ago found it necessary to take a rest and to have complete change, so that for nearly a year she has been studying French and German on the Continent. Her excellent pronunciation in both these languages at her concert shows that this work has not been in vain. The French language was represented in her program by "Fleurs des Alpes" (Holzel) and Godard's "Reveillevous;" Italian by Mozart's "L'Amore," from "Il re Pastore," and Händel's "Care Salve," from "Atalanta;" German, by Brahms' "Nachtigall," and a Volkslied, "Mein Herz, Ich will Dich fragen;" and English, by Purcell's "Fairest Isle," and Sullivan's "Orpheus and His Lute." Miss Florence's voice has developed considerably in the lower and medium registers, while her high notes have a fullness not possessed before. Her voice, which has always been noticeable for its velvety quality, has heretofore been rather light, so this fullness will enable her to sing from a much more extended repertory. Her vocalization is almost perfect. Her study has also improved her interpretation, especially in her German songs. She was assisted by Marc Hambourg, who made his first appearance since his return

from Australia. He also was accorded a very hearty welcome in his playing of selections from Chopin, and in a Romance and Impromptu by himself, responding to the latter with a brilliant Etude by Percy Pitt. Louis Pecsai, the young Hungarian violinist, of whom I have frequently spoken, played solos as well as two obligatos. The other concerts this week do not call for mention.

#### THE SUPERLATIVE DEGREE.

The old tradition of the literary critic as a splenetic monster, stained with the blood of the innocent, still lingers among those who are in the chamber of horrors stage of culture; but, in fact, as a writer in a recent number of *Literature* declares, "by far the most startling feature of modern reviewing is not its harshness, its scorn, its implacability, but rather its universal indulgence and its indiscriminate and excessive language of eulogy." Music suffers as much as literature from this disease of the age, and should a man of surpassing genius arise, his powers could not be adequately measured while superlative language is applied to mediocrity, however creditable and interesting mediocrity at times may be. Says this writer:

"It is only necessary to glance down the advertising columns of a literary journal, in which publishers attach 'notices of the press' to the books they announce, to be struck by this fact. Words and terms once upon a time reserved only for the great masters of literature, for the great classics of the language, seem to be now sprinkled freely, with no sense of their incongruity, over any and every new work of fiction that may appear. The term 'genius,' for example, which was once held, as it were, a sacred appellation to be conferred on the Di Majores of our literature, is now so common as to have lost any significance whatever. I noted it three times last week in the advertisements of a single publisher, applied to some recent works of fiction. As for lesser terms of praise, 'unique,' 'unsurpassed,' 'first-rate,' 'intensely human,' 'quivering and palpitating with passion'—these, I need not say, appear week after week as plentiful as blackberries.

"It is therefore of a certain lack of moderation and discrimination that I complain as unfair to the reader who comes to the critic for guidance. He wants to know, in the first instance, which new books are of high excellence, which of a moderate merit, and which are to be avoided as worthless. Too often he reads reviews which seem to speak of all alike in language which used once, as I have said, to be restricted to the masterpieces of our literature. We all know the story of the little child who, reading epitaph after epitaph in the churchyard, inquired with some surprise of its parent 'where all the wicked people were buried.' An unsophisticated stranger, after reading review after review of modern works of fiction, might well ask where all the worthless novels were interred. It is our sense of proportion that is offended when praise is universal. We long at last for some rough and ready measure of distinction. A graduated scale, numbered for reference, as thus: (1) First rate, (2) Good, (3) Good, but not good enough, (4) Very fair, (5) Fair, (6) Mediocre, (7) Poor stuff, (8) Pretentious trash, (9) Sensational rubbish, (10) Drivel—would at least indicate an attempt at classification, though it did not provide elaborate reasons for the judgment given. But if the critic's judgment by classification were sound, it would be a great saving of trouble. The method might be crude and inartistic, and would not even make copy; but the reader, supposing the classification to be reasonably just, would at least be nearer than he is at present to knowing what to expect from the book noticed."

It will not be easy to break this custom, for it is so often based on personal element. But we are glad to see the matter so sensibly approached in this new weekly.

F. V. ATWATER.

#### Chickering Hall Matinee Musicale.

THE study in tone color afforded by the concert fanfare was one of the interesting features of this concert Tuesday afternoon. It is the aim of the conductor, John George Frank, to procure effects suitable for smaller concert halls and drawing-rooms from his eighteen brass instruments, and to this end he is constantly endeavoring to modify and improve the tone qualities. The instruments divide themselves naturally into four groups, the flügelhorns, rich and mellow; the trombones and cornets, which, with the mutes Mr. Frank has applied to them, give two varieties of tonal coloring, and the saxophones. These blended and separated and subdivided in various ways, and assisted by two tympani, produce on a small scale some of the brass band brilliancy so dear to the hearts of the people of all nations.

In the "Peer Gynt" suite the advantages and disadvantages of attempting romantic compositions of so high an order without woodwinds or strings were very manifest. "Asa's Death" and "In the Hall of the Mountain King" were, of course, best adapted to the instruments; the former was played with sustained dignity and the latter with spirit and excellently graded crescendos and gradual increases of tempo.

Of the other numbers "Babillage" was well accented and shaded, and the "Vienna Forest" Strauss waltz deserved commendation for spontaneity and smoothness. All this, however, does not mean that the concert fanfare is yet a thoroughly artistic combination per se. There is much room for improvement.

Albert Burgemeister, the young pianist with a Chopin type of head and face, and a beautiful freedom in finger, wrist, hand and arm movement, played the piano in a way that argues unmistakably for his future. Clean and absolutely sure technic, limpid purity of tone and absence of unpleasant force in chord passages, are some of the points already noticeable in his playing. And his memory serves him well, as it seems to serve all pupils of the Virgil piano school. His selections on the program were MacDowell's "Etude Hungarian" and Liszt's "Gnomes," and Chopin's "Berceuse" and "Grand Polonaise" in E flat. Being warmly recalled, he gave, after the first two, Schumann's "Hunting Song," and after the latter MacDowell's "Shadow Dance." Mr. Burgemeister received a more tangible proof of regard in the shape of a handsome laurel wreath.

The young Chicago soprano, Miss Helen Buckley, also appeared at this concert and won instant admiration by her singing of Berlioz's "Absence," and by her pleasant personality. Her voice is of agreeable timbre and unusually sweet and vibrant in the upper register, as well as tender and sympathetic throughout the whole compass. Her encore after Chaminade's "Villanelle"—a difficult bit of vocal work, although apparently simple—was "Gossip Joan," an old English song, refreshing for its comparative novelty. She also sang Allitsen's "The Spring, My Dear, Is no Longer Spring," and Moir's "When Celia Sings." Mr. Joseph Pizzarello accompanied Miss Buckley with his usual satisfactory art.

#### Madame Hartmann's Pupils.

Miss Amelia Summerville, whose popularity as an actress has long been known, will soon be heard in opera. Miss Summerville has an unusually fine voice of mezzo-soprano quality, which is under vocal instruction with Madame Hartmann. Miss Summerville is most enthusiastic regarding Madame Hartmann's superiority as a vocal instructor and teacher of repertory, as are also a large number of well-known professionals in New York city, now under vocal training with Madame Hartmann.

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### The Symphonic Poem—Plaint and Reply.

IN a recent number of *Music* (Chicago) there was an able article by Maurice Aronson, entitled "Symphony and Symphonic Poems." In itself it might be passed as the plaint of a specialist on his own behalf, or, at most, on behalf of musicians who think similarly. But it is something more—not only because Mr. Aronson allies the spirit of his plaint with that of literature and painting, but for the reason that he voices a distinct cry other than the ever recurring one of the conservative pure and simple. It is the well defined opinion of thousands in music and the "other arts"—the expression of those who feel that the very principle of their realm is being speciously wrested from them and its mystery profaned.

Broadly, he bewails the tendency of the modern musician to write symphonic poems where the music is descriptive of a well defined thought, instead of symphonies where "music stands on its own feet and possesses its logic and inner poetical connection in the art forms which are at its command."

"Careful review disclose symphony chosen with reluctance \* \* \* gradual abandonment of symphony." Precisely; he determines "the essential property of music to be sensuous beauty." It is this belief as a principle that enables him to voice the cry, and at the same time separates him from the thousands who revolt from such an article of faith.

Edouard Rod, the eminent French critic, in his "Les Idées Morales du Temps Présent" (1891), points two currents of criticism (which can surely be universally applicable), i. e., the one in sympathy with the passing epoch, the other in sympathy with the spirit of the new. Mr. Aronson declares the spirit of the new to be the decadence of music, establishing a simile between the materialism and realism of literature and the "other arts" to the present realism, which he finds as a particular deploration in the symphonic poem.

That "nimble shifting time spirit" (as Pates calls it)—the Zeitgeist—has shifted. Materialism is already acknowledged a thing of the past, "no longer possible," and so forth. Dowden (of Dublin) in a recent work is not sure whether the present tendency to spiritualize is "moral languor," or "an indication of new moral energy." It is self-evident he has no doubt of the tendency. Pellissier says, "Realism is in fact a loyal virile effort toward truth," and magnificently reveals its pessimistic mission, which, as Anne Brinton ably remarks, has "culminated in the apotheosis of human pity." Pellissier also had no doubt of the fact that materialism was of the past (even in 1889-90), and, while maintaining the intellectual activity of realism, speaks of the "inevitable and evident return to idealism." His advice is as potent as pertinent: "Oppose not realism to idealism, but rather let us introduce the ideal into what is fundamentally real."

On the same line Brunetière understands this present situation. "Now is the time to be idealists in the interests of literature and art, both of which would degenerate into mere trades were their object other than to penetrate deeper into the knowledge and nature of humanity," and "Art must not be allowed to have no other object than itself."

Surely the degeneracy of art "with no other object but itself" into a trade is too well exemplified in the transition of the Kunst poesie period of the Minnesingers to that of the Meistersingers, an object lesson that should last for all time.

The symbolists would aver that the musician, believing the essential property of music to be "sensuous beauty," worships the symbol above the spirit symbolized. They would probably deem the plaint—if analyzed—to be the

"resent" against the revelation of mysteries to the uninitiated. Be that as it may, through the symphonic poem—with the transfusion of concepts already grasped and superbly worked out by master specialists of a sister realm (concepts either consummating the "apotheosis of human pity," or "tendency to spiritualize")—the emotional values become intensified and the ideal illuminated and vitalized "in the vast" by master specialists of music. The ideal concepts virtually the same whether to-day defined by the poet and understood by the musician as the parallel to that which is the message of his own soul; or, undefined but intuitively sensed by the classic poet-musician and interpreted accordingly.

When we can hear the "cry of the human" in the works of the grand old past master Beethoven, is it any less the realism of his ideal than if he lived to-day and found in Maeterlinck the knowledge of "the spirit of deliverance" or "the evil that oppressed" and wrought it into his music as of old?

It is an exquisite sense that enables the modern musician to grasp the inner spiritual grace of the parallels he exalts and illuminates by his supereminent art. It is with a thrill of joy as sharp as pain that he discovers his own undefined ideal wrought out into the ultimates and defined for him. There is nothing like it; it can only be appreciated by one keenly intellectual, who has felt an emotion of awe, almost terror, on reading some sentence by a master analyst of the modern school, that subtly laid bare the fearful secret of his own soul. And to be a musician at such a moment! In turn, the author-poet of the defined ideal knows that in the symphonic poem the musician is revealing the very essence, the living spirit, of his work that was too supernal for words.

It would seem as if the musicians were in training for æsthetic and spiritual effects as yet undreamed, formulating the emotional spiritual, for the emotional spiritual afterward to determine its art form. Nor is the mission of the symphonic poem less because a host of mere orchestralists will try to realize also each in his own little fashion. Nay, burlesque itself is also as inevitable. For all that, the symphonic poem will have trained the layman to discern and the music hiephoant to impart spiritual values hitherto unappreciated and unrealized.

When such evolution is understood then will the "structure brave" be designed in its art form by one as truly inspired to symbolize its correspondence as ever was genius of old to like issue.

Look at the subjects particularized by the composers at present for their symphonic poems; are they not in some sort or other a parable of the warfare which the domain is experiencing? Is it not the battle royal between soul and sense? Anon will come the mighty one in the music realm, and with him rests the ultimatum. Nor will he discard the sublime majesty of the symphonic form as archaic (in the sense of obsolete) when the new form is a determined quantity, for the symphonic poem will last all time, seeing that it is the monument of an epoch and may bear to the future form the same relationship as the majestic structural degrees of old Egypt to the divine beauty of ancient Greece.

Our era being one remarkable for the celerity of its complex issues, we may ourselves see such a consummation. And as there ever have been those who cry, with every fulfilled epoch of art, "Here endeth knowledge; now comes the decline"; and as, also, evolution proceeds notwithstanding, so in the future may it be seen the glorious part played in the great scheme of progression by symphonic poem, as well as shown that it was not a displacement of order, but an enlargement of law.

MARY FAIRWEATHER.

San Francisco.

### Haarlaem Philharmonic Concert.

THE concert Wednesday evening at the Astoria was not a mere assemblage of fashionable people from uptown anxious to look their best in the rather gaudy boxes of the rather gaudy ballroom. No. The women, it is true, did look their best in fresh and handsome gowns—no finer audience having assembled here for musical pleasure this season—but they were there for better purpose. The society is entirely managed by women. It was incorporated about four years ago. The president is Mrs. Thomas H. Newman; vice-presidents, Mrs. J. Jarrett Blodgett, Mrs. Ashbel B. Fitch; recording secretary, Mrs. Seabury C. Mastick; corresponding secretary, Mrs. Berkley R. Merwin; treasurer, Mrs. Isaac Mills.

And there are fifty-six women grouped into various committees, the chairman being, respectively: Of the executive committee, Mrs. Charles Russell Treat; of the board of directors, Mrs. Frank Littlefield; of the committee of arrangements, Mrs. William Rensselaer Lloyd; of the membership committee, Mrs. Arthur A. Stilwell; of the printing committee, Mrs. Flora G. Brandon. All these women and many others have been earnest and untiring in their efforts toward placing the society on a firm basis financially, socially, musically. Therefore they and their husbands and their sweethearts and their sons, and a galaxy of composers, musicians and miscellaneous music-lovers did listen most intelligently and patiently to the orchestra as it played through its program—somewhat erratically at times, but in the main conscientiously, and now and then brilliantly and sympathetically.

The adagio and scherzo of Cowen's "Scandinavian" symphony were instinct with good tone color, the former movement being the most satisfactory evidence of the orchestra's skill. The final allegro of the symphony, on the contrary, while not lacking in rhythmic precision, lacked considerably in fire and spirit. The same comment might justly be made upon all the work of the orchestra wherever vigor was demanded—possibly the timidity due to appearance on so conspicuous a stage had something to do with quenching enthusiasm, or perhaps the cold air of those northern Harlem heights sways the Philharmonic soul.

The "Königskinder" (introduction to third act), by Humperdinck, sufficiently new to be interesting, is an admirable example of Humperdinck's best qualities. It is richly harmonized, smooth and flowing in style, and shows the originality in treatment which led the composer of "Hänsel and Gretel" to follow his own bent instead of Wagnerian theories.

The society deserves credit for enterprise in presenting Bruno Oscar Klein's "American Dances," which have been looked forward to with considerable interest. The musical content of these dances inspires respect for the composer, although the spirit which gives them life and poetic value is somewhat elusive and is not likely to be understood save by those who listen both with the ears and with the mind. The dances give general expression to certain peculiarities which form the undercurrent of American life and musical thought. These peculiarities are indicated by Mr. Klein partly by musical references to negro melodies and partly by original rhythms and by orchestral passages based entirely upon modern scales. Many details of these dances are worthy of consideration. As a whole they were not received with enthusiasm. The one most appreciated was the last of the group, "Carnival in Louisiana." But then the orchestra had not quite fully absorbed the meaning of the dances, and failed in giving the right swing and "sweep of color."

Mme. Charlotte Maconda, who sang, could not complain of any lack of enthusiasm. Her beauty and refinement of

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style, her unfailing tonal accuracy and her truth of sentiment could not well fail to please an audience which included so many musicians. Her Mozart aria ("Magic Flute") reminded one of a shower of crystal waterdrops—and old simile, but in this case was applied. Being recalled she sang Homer Bartlett's "Love's Rhapsody," which displayed the richer tones of her voice and her power in sustaining them. This composition the conductor explained had the merit of being entirely a Haaraem composition. Madame Maconda's group of songs by Grieg and Schumann gave new emphasis to the assertion often made regarding her versatility in interpretation and her skill in portraying by her art the finer emotions. "Sunshine," "The Almond Tree" and "Wandering in the Woods" formed this group. The final orchestral selection was Dvorák's Scherzo Capriccioso, op. 66.

#### Fifth Philharmonic Concert.

THE fifth concert of the Philharmonic Society was given Saturday night last in Carnegie Hall. Both at the public rehearsal Friday afternoon and at the concert the attendance was large, for the might of Seidl's name always attracts, and Maud Powell was the soloist instead of Nordica. The following printed notice was found inside the program:

"Owing to the failure of the firm of R. E. Johnston & Co., agents for musical artists, to keep their agreement with the Philharmonic Society for furnishing the services of Mme. Lillian Nordica as soloist for the Philharmonic Society's public rehearsal and concert on February 18 and 19, the board of directors regret to say that Madame Nordica, contrary to previous announcement, will not appear on these occasions.

"Efforts to make a new contract with Madame Nordica for her appearance with the Philharmonic Society not having been successful, the kind indulgence of the society's patrons is respectfully solicited for this unexpected disappointment, which is due to circumstances beyond the control of the Philharmonic Society. In this emergency, however, the board of directors has been fortunate to secure the services of America's favorite violinist, Miss Maud Powell, as soloist for the occasion. Miss Powell will render the Concerto No. 2, D minor, by Max Bruch."

Nothing was said of the refusal to pay the price asked by Nordica. Maud Powell, however, proved an able substitute. In THE MUSICAL COURIER several weeks ago her able performance of this concerto was spoken of. On this occasion she fairly outdid herself, playing the concerto in a masterly manner. There was breadth, passion, repose and an indefinably magnetic quality. Her reading was both intellectual and emotional, and such violin playing is seldom heard from man or woman. Miss Powell's success was great, and after many recalls she was forced to play Bach's prelude in E to the sixth solo sonata.

The program was not startling; the best thing was the performance of the prelude and finale from "Tristan and Isolde," which Mr. Seidl read in his well-known dramatic style. The Beethoven symphony—the second—was played in a smooth, vacuous way, suggesting little, exciting nothing. Even the interpretation was on familiar lines, nothing approaching innovation but the slowness of pace of the scherzo. The novelty was rather thin in idea, although clever in treatment and full of color—Humperdinck's overture to his melodrama, "Die Koenigskinder." With the two exceptions mentioned the concert was deadly dull, a fact that even the oldest fossil of the society would not have the energy to deny.

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#### From Paris.

PARIS, February 8, 1896.

A HIGHLY successful concert by the pupils of Paul Marcel occurred yesterday in his studios, 14 Rue de Rome. The first part of the concert consisted of sixteen airs and studies—Chaminade, Massenet, Gounod, Massé, Joncieres, Delibes, &c.; the second part of compositions by the Count de Fontenailles, accompanied by the distinguished composer. "Le temps de Roses," "Si j'étais Dieu l'heure d'aimer," "Pensée d'autrefois," "Obstination un baiser" and "Un Sérénade" were among the collection of charming songs, which were admirably sung by the pupils of M. Marcel. These excellent auditions continue through the season.

The address of the Madame Frank, who gives lessons in French diction, is Rue Tilsitt, close to the Arc de Triomphe.

With great pleasure the friends of Mrs. Charlotte Reynal, of New York, who was in Paris last season, read of her activity in London, where she has not only surrounded herself with vocal talent, but has the direction of vocal work. A recent announcement is of a concert given in Queen's Hall, in which six vocal artists, two instrumental soloists and a quartet took part. George Devoll, Miss Evelyn de Worms, Miss Cicely Trask, Miss Alice Thomas, Miss Molitor and Templer Saxe were the singers. Mrs. Reynal deserves success if ever anyone did.

Percy Walling is still in Paris, continuing his studies with M. Sbriglia. There is perhaps not in the city a student better satisfied with his work and who has made more improvement during this stay. M. Sbriglia is most enthusiastic over his voice. His health, too, has wonderfully improved. He and his sweet little wife have their own apartments here, and are happy as can be. Mr. Walling has promise of being a vocal light later on.

Another very interesting pupil of M. Sbriglia this season is Miss A. Gertrude Howe, a pretty snowdrop type of girl, with a voice of remarkable agility, timbre and grace. The young lady has intelligence and modesty and is a real student. Her teacher is highly pleased with her also. A laudable practice of M. Sbriglia is to make the pupils vocalize in solfège, singing do, re, me, fa, sol instead of ah, ah. "It brings the voice forward," he says, "trains to distinct utterance and obviates a flat and hollow habit into which pupils fall who open their mouths ultra wide and send forth a meaningless sound." With him at all events the solfège habit works well, and it has logically many advantages.

Miss Markham, Miss Fanchon Thompson and Mr. Whitehill are among other promising pupils of this teacher. Mr. d'Aubigny, who has made such a success in London, is one of his tenors. Mr. Castleman, of New York, is possessor of a splendid voice and remarkable memory and is doing finely.

Mlle. Elfrida Rhoda, of New York, is studying in the school of Madame Masset in the Conservatoire quarter, where singing and acting are combined. M. Crosti, of the Conservatoire, is her vocal teacher. She is studying operatic roles practically, and receives great praise from her teachers for talent, voice, spirit and a personality wholly charming. She has a high soprano of great flexibility and a pretty timbre, and is studying her eighth opera, "The Barber of Seville." The others are "Faust," "Romeo," "Lakme," "Carmen," "Mireille," "Mignon" and "Aida." It is her third year in Paris.

Miss Silver, a young pupil of the Lambert College of Music, has reached Paris to study singing, to "finish" rather what has been already done, and to receive that

"certain something mythical, occult and invisible" which, as yeast for success in America, is supposed to lie in the sunlight air and pension food of the French capital. Not being yet "settled," further news of this interesting young lady must be left for another time.

Mme. Marie Rueff is a French teacher actively and judiciously employed in the vocal field, who, in addition to excellent classroom work, gives charming concerts at her home in the Du Roule quarter.

Everyone who had the good fortune to hear Emma Nevada recently in Naples is most enthusiastic over her singing and acting; also over the remarkable reception with which she was blessed by the Italians. Not since the days of the rare Italian singers has such a sensation been produced. The singer feels herself that she never did better. She was in her element among the warm-hearted, artistic people who are not sparing of either praise or blame when they feel it. She has left Paris for Holland, but will return to sing at the Opéra Comique.

From Nice comes the best of news in regard to Miss Suzanne Adams, who has been singing there in "Faust." She made her début under the best auspices, and the press is loud in her praises.

"Mlle. Adams possesses a voice of clear, vibrant timbre of infinite sweetness and she uses it with finished science. She is a pupil of a good school, who gives value to the words she sings and who is extremely pretty, seductive and charming to a degree. Her admirers are already legion, and the garden of flowers into which the stage was transformed is an emblem of the reception given the young American by the Niceois." So runs the thread of criticism in regard to her.

Miss Hope Morgan, of Canada, is at Sorrento, Italy. De Lucien is "singing beautifully" there, the rest "fairly good." Delna has had a distinct triumph in Milan as Orphée. She, with Mlle. Leclerc and M. Bouvet, all of the Paris Opéra Comique, have been carrying the Italian season so far.

M. Albert Carré, of that historic French institution, is moving with the activity of a new man and a young one. Several measures of progress and reform have already been instituted. One of them is commencing rehearsals at 9 in the morning and getting through with them and going on to something else, instead of dragging in at 11 and spending all the afternoon over what might be done in a couple of hours.

He is also sifting out the moulding packages of paid people who have been passing their days comfortably in the wings without rendering any service to music art in the direct sense; bundles of incompetent people, who had gotten in there God knows how, and remained there God knows what for. His executive ability, also, in connection with the subscription lists and other financial matters, is highly to be commended. The price of subscription for the ten representations remaining, of the fifteen in the season, ranges from 30 to 150 francs a place. Certainly not excessive.

Mlle. Zélie de Lussan commences her Paris engagement to-day to sing in "Carmen" and "Mignon." The record of this interesting artist is too well known to need comment. She has an immense repertory in mezzo soprano of high range. She is beautiful, of a dark, brilliant, vivacious type, young, bright, large-hearted; an exceedingly attractive personality. Much is hoped from her engagement here. She had a grand triumph at Lisbon. The Portuguese liked her and admired her Carmen. She was highly fêted and praised and congratulated by the King and Queen, and she returns after the Paris engagement.

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ment. She sings at Covent Garden, London, this summer.

Mlle. Acté, the Finland girl, who is at the Grand Opéra here, has one of the best regulated voices that exist in the city at present. It is like one of those beautiful fresh musical American sopranos which one hears in our church anthems, which says such unutterably beautiful things before it has been scraped bare by bad usage. She is just twenty years of age.

The violoncello in Paris never sounds to better advantage than in the hands of Joseph Salmon. His concert this week was exceptionally brilliant. The ancient music of Locatelli was brought into fine relief, and rested the soul after the torments of latter-day composition. The sonata was beautifully given and the Schumann concerto elicited much interest. The style of music as well as their superior manner of reading make of these Salmon concerts a feature of the winter season.

The Mustels give this week an exposition of their charming instruments at their new rooms, Rue de Donai. A soirée-musical inaugurates the coquette salle, finished in white and gold, which is a feature of the new establishment.

An artistic association, consecrated to the culture of music, painting and poetry, is being organized in the Madeleine quarter.

Nicolini, Oscar Comettant and Taillade among the artists called off duty these latter days. The circumstances of the death of the latter in view of the usefulness of his life are particularly sad. One thousand francs have been voted by the Comédie Française for the family of the actor. Generous provision had already been made for the funeral arrangements.

Georges Pfeiffer, the composer, makes the suggestion to the Opéra Comique that it create a twin music home or lyric theatre to work in connection with the present house, and be mutually sustained after the manner of Vaudeville and Gymnase.

The feminine movement in a modified form has reached even France. It arrives late in this routine and conventional country, as the "skirt of a storm" that has long since swept adjoining locals, falls in a few vague, timid drops among the parched stems of tradition and custom. The most refined party of this new part of French civilization do not ask for voting or equal occupation with men, only that it be not considered "a doll." It asks that it be

better instructed and better informed—that is all. In one of its recent reviews, in fact, we find music, sport, American science, Russia, talks on teaching, chronics of modern life, even of patriotic and financial movements, in addition to the ordinary artistic routine of weekly literature.

This party also pays much attention to music as a means of human progress. A recent concert given at the Polytechnic Institute contained a Schumann trio and songs, morceaux of Chopin and Mendelssohn, Wieniawski and Sarasate, Popper, Reyer and Lenepven. These were carefully rehearsed and given by first-class artists. The audience was immense and select.

The music was framed by the reading of the sentiments of the growing women of France by M. Davrigny, of the Comédie Française, who is professor of diction at the Institut, and one of the most effective readers in Paris. The sentiments, which were refined, sincere, intelligent and well arranged, gained much by their presentation in such able hands.

A woman's choral society has been founded at Valenciennes under the direction of M. Delsart, a professor of the Paris Conservatoire, who is native of that lacey city. A Mlle. Dubois has been nominated the chef actif.

#### Russian Opera.

A Moscow Mæcenas is forming an opera troupe to give Russian opera in the chief cities of Europe. They are to be "Life for the Czar," "Russlan and Ludmilla," "Russalka," "Schœnheitchen," "Pique Dame," "Prince Ivor" and others. The company, which will be formed of excellent artists, will first visit Paris and Berlin in the autumn.

#### Sondershausen.

The Conservatory of Sondershausen gave on January 22 a pupils' concert under the direction of Professor Schroeder, at which works of Schubert, Liszt, Popp, Mozart, Wieniawski and others were given with great success. Among the pupils who took part in the performance were Julius Sturm, of Cleveland, Ohio, and his brother Bernard, in Schubert's B flat major Trio; Theodore Yauman, of Albany, N. Y., who directed Mozart's "Sinfonia" concertante, for violin, viola and orchestra, and Theodor Wefing, of Pittsburg, who directed two movements of Schubert's Unfinished Symphony.

#### About Mr. Abell.

RUE DE LONDRES, January 30, 1898.  
BRUSSELS, Belgium.

Editors The Musical Courier:

IN the Christmas number of THE MUSICAL COURIER, besides my letter from Brussels on Eugene Ysaye, is another letter from Brussels signed Arthur M. Abell. I have read with interest several letters from Liège with the same signature, and all that concerns the violin is well set forth in these letters. In this special letter, however, are expressed very erroneous views with regard to music in Brussels, and I feel it my duty as correspondent from Brussels to correct the statements made by Mr. Abell in good faith, no doubt, but which are absolutely mistaken views.

Mr. Abell has been in Brussels, I fancy, hardly more than three months, whereas I have been here nearly nine years, and I live in a thoroughly musical atmosphere where I constantly come in contact with the best artists and critics and am able to follow closely the musical movement. I have submitted the criticism of Mr. Abell to several eminent professors and musicians here, and they are utterly astonished at such a sweeping condemnation of the advantages of musical study in Brussels as compared with towns in Germany of the same size.

It is a simple matter to prove that Mr. Abell's judgment is apparently found without reflection and very slight knowledge of the subject in question. The Brussels public is noted far and wide as being one of the most critical in Europe; all great artists such as Richter, Mottl and other names equally well known are always glad to come to Brussels. At the Artistic and Literary Club are heard every winter the celebrities of Europe, not only musicians, of which there are numbers, but literary men, scientists, actors, &c. The concerts at the Conservatoire are known and admired through all Europe, the discipline is wonderful, and Mr. Gavaerts, the president, is one of the most remarkable musicians of the age, having a knowledge of all branches of music, the ancient as well as the modern instruments, and whose learning is profound.

The Ysaye concerts, the Popular concerts, to say nothing of quantities of others given by artists themselves or by associations, so that we constantly have the best and are able to keep in touch with the German methods as well as the French, and that is one of the great advantages of music in Brussels, as we can prevent too much of the



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**NEW YORK.**

German heaviness in style and guard against the lightness of the French, thus attaining great perfection of style without danger of exaggeration. From what I know of those who have studied elsewhere I believe that greater advantages are to be found in Brussels than in many other towns, and I say this absolutely without prejudice, and simply from observation.

For every instrument, from the voice to the most insignificant instrument that exists, the best professors are to be found in Brussels. I shall write at length upon this subject in my letter for publication.

I am somewhat astonished that you published Mr. Abell's account of the concerts; I consider that trespassing on my domain. I spent several hours to give a conscientious account of the concerts which Mr. Abell disposes of in a few words, in spite of one having Mottl, Strauss and Saint-Saëns as leaders of the orchestras. With regard to Lauer, of whom Mr. Abell writes in terms of great admiration, I feel that my opinion should weigh in that matter, as the piano is my instrument. I have studied it carefully for many years, and am better fitted to criticise a pianist than a violinist. Mr. Lauer has many fine qualities as a pianist, but he is at present far from being a great artist. In regard to violinists I feel that Mr. Abell's judgment must be superior to mine, and I am very willing to yield him the palm. It is not worth while for me to send the account of the concerts if Mr. Abell does, so will you kindly tell me if you still wish me to continue my correspondence from Brussels, and, believe me,

Very truly yours,

HELEN T. NORTH.

P. S.—I would add that Mr. Abell's remarks on music in Brussels would very naturally discourage students who were thinking of coming, and that would be a great pity for the students, as so many advantages are to be found here; therefore it might be well to publish part of what I have written, for I write from a long experience and complete knowledge of what I say, or if you prefer I will arrange what I have already written for publication. I await your answer.

H. T. N.

[Certainly Miss North is to continue as our exclusive correspondent from Brussels, proof of which is the publication of this letter.—ED. M. C.]

### Thoughts and Aphorisms.

By ANTON RUBINSTEIN.

Artists have a peculiar fondness of praising their colleagues. "You know X? He has marvelous talent. But the other evening I played with him—without doubt he was indisposed, for he made a complete fiasco." The amiable manner of bestowing floral tributes to their comrades is habitual to singers.

\*\*\*

To give a romance with delicacy is a difficult thing. The French have an excellent term for it, "Dire une romance" (to say a romance). How often have I not met singers who in this style seek only for a pretext to display their vocal resources.

### Sam Franko at the Lyceum.

The difference between the usual abominable programs and indifferent performances of theatre orchestras and a well adapted scheme of music in association with a theatrical performance can be observed at the Lyceum Theatre, where Sam Franko, one of our most conscientious and intelligent local musicians, controls the musical scheme. It is in all respects a well balanced theatre program of the highest order as adapted to its purposes, and makes the intervals between the acts interesting instead of harrowing to the musical intelligence.

### Hans Sachs.

HANS SACHS was born at Nuremberg, November 5, 1494. His father was a tailor; that is, was a member of the Tailors' Guild, a man of standing and means, who gave his son a good education. He learned some Latin at school, some grammar and music, and, later, he learned astrology, physics, all the sciences of the Trivium and Quadrivium. At fifteen he was apprenticed to a shoe-



HANS SACHS

maker, and two years later began his journeyman life, his Wanderjahr, during which he made the tour of Germany. At Salzburg he formed the intention of settling down there and devoting himself "to the noble art of printing." All this time he was writing music and poetry. His first Bar was written in Munich, in 1514, but some of his melodies are still older. His "Silberweise" and "Die Gulde Ton" date, according to his own note, from the year 1513.

On his return to Nuremberg he became a Master of his craft and soon after was admitted Master in the Singers' Guild. Under him the society not only recovered its ancient prosperity, but became the model of similar societies throughout Germany.

He married the only daughter of a farmer in the neighborhood, Cunegonde Kreutzer, by whom he had seven children, a union which, he declares, "was filled with prosperity of every sort and riches." But if his early years were happy his middle age was sad, for his wife and three



of his children died, and at the age of sixty-seven he married a girl of seventeen, Barbara Harscher. With her he found a renewal of inspiration, and he sang in passionate verses her virtue, grace and beauty. "If Boccaccio had known her," he cried, "he would have placed her among

his 100 illustrious women." He lived fifteen years longer, and died in the night of June 19-20, 1576, aged eighty-one years.

Hans Sachs' life, however, was in his work. While he was an apprentice he had been initiated into the guild of the Mastersingers by Lienhart Munnenbeck, and, to the end of his life, he continued to compose and write, while carrying on his own trade.

This duality, Julien Tiersot points out, gives a remarkable originality to Hans Sachs, and it caused also some disparaging remarks when the classical reaction took place, and a distich became current in the XVII century: "Hans Sachs war ein Schuh-macher und Poet danzn, a phrase which found its echo in the French remark on Wagner's "Meistersinger," that "one cannot tolerate sentiment apropos de bottes."

During his sixty years of work, Hans Sachs produced at least 500,000 verses. His lyrics, Meister-songs, amount to 4,275, while his tragedies, comedies, farces, dialogues, tales, &c., number nearly 2,000. To speak the truth, to quote Tiersot again, Beckmesser was not far wrong when he says "Dear Sachs, you are a good poet, but for airs, I yield to no one." The Sachs of history was the author of thirteen "tones" or modes, all of which dates from his early period. His first pieces are dated 1513, his last 1527.

In this story may be found a fragment of the first Stoll of his first melody, the "Silberweise," transcribed in modern notation.

Perhaps this piece by Hans Sachs is the oldest melody of which the author is positively known.

### Howard Forrer Peirce.

After a prolonged stay in the West, Mr. Peirce is again in New York. He gave some very successful piano recitals in Cincinnati, Oxford, Delaware and Dayton, and has made engagements to play for several of the most prominent musical clubs of the Middle States in the late spring.

### Mme. Tealdi's Pupil.

Miss Ella Williamson, who has been studying with Madame Tealdi for the past two years, made a very successful appearance on Saturday evening at the residence of Mrs. James Gray, in 121st street. Her voice is a mezzo soprano of a delightfully sympathetic quality, and not only is she endowed with genius, but with a devotion to study which is so necessary to success. Madame Tealdi predicts a brilliant future for Miss Williamson.

### Rose Shay.

Miss Rose Shay met with pronounced success in her appearance in Cincinnati with the Orpheus Club, as the following press notices show:

The club was assisted by Miss Rosa C. Shay, contralto, and Mr. Bruno Steindel, cello. Miss Shay, not only with the chorus, but as a soloist, realized more than expectations of her artistic progress. She is developing a voice of extraordinary proportions and possibilities. She sings with a dramatic feeling that is at times intense, but is always true to the sentiment. There is color, life and emotion in her singing. Her singing of "Fair Springtime Beginning," by Saint-Saëns, was like the declaration of a poem in song—touched with freshness and sensuous beauty. As the encore she sang a beautiful song by Cowen.—Enquirer.

Miss Shay made a more pleasing impression, if such a thing be possible, than on the night of the memorable "Blanc et Noir." She was in excellent voice. "Fair Springtime Beginning" and "A May Morning," by Saint-Saëns and Densa respectively, served as her introduction, the last number winning her a most hearty recall. For encore she sang Cowen's "Mission of a Rose." One of the most interesting features of Miss Shay's singing, aside from her splendid tone quality, dramatic power and volume, is her fine enunciation.—Commercial.

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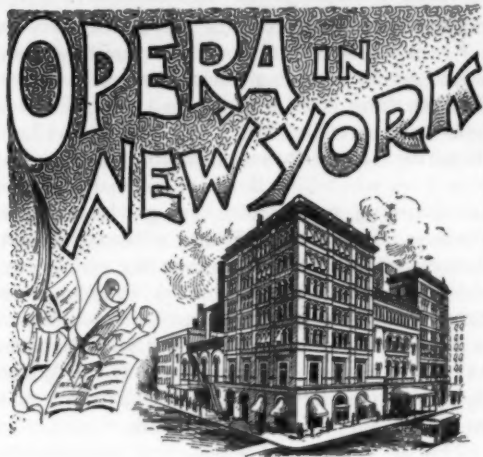
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## ROSENTHAL.

Tour Postponed until October, 1898.





"LES HUGUENOTS" was sung Wednesday of last week with the following cast:

Valentina.....	Nordica
Urbano.....	Seygard
Dama D'Onore.....	Van Cauteren
Margherita Di Valois.....	Melba
Raoul Di Nangis.....	Ibos
Marcello.....	Boudouresque
Conte Di San Bris.....	Bispham
Conte Di Nevers.....	Campanari
Thore.....	Rains
Tavannes.....	Vanni
De Retz.....	Viviani
De Cosse.....	Van Hoose

The incidental divertissement by the Corps de Ballet.  
Conductor, Bimboni.

This was the saddest performance of Meyerbeer New York has ever witnessed, and the note on the program stating that no extra charge would be made for seats was a stroke of Damroschian irony too humorous not to provoke comment. When Grau gave the work with his so-called "ideal cast" he charged \$7, but then he had some male singers in the cast worthy of attention. On the above occasion Nordica, Melba, Ibos and Bispham comprised the best artists of the evening, for Campanari was ill and Maurice De Vries took his place at a few hours' notice, and did very well with Di Nevers. Melba was apologized for by Mr. Hirsch, and omitted some of the music of Margherita. She however sang with brilliancy. Nordica worked very hard with her Valentina until the fourth act, and then her voice sounded free and large. Seygard was a mediocre Urbano. Ibos was at his best in Raoul, singing with much fire, and acting gracefully. Boudouresque was a third rate Marcello, and Bispham a strong and satisfying Di Bris. The ballet was tawdry, the chorus ragged, and even the orchestra, under Bimboni, was not up to the mark.

Friday evening was an inartistic hashing up of scenes and acts from seven operas, with the usual hurly-burly of flowers, applause and tiresome parading of wearied artists before the footlights. The second act of "Tannhäuser," with Gadski, Fischer and Rothmuhl, was badly sung. The second act of "Romeo and Juliet," with Melba and Ibos, was indifferently gone through. Campanari sang superbly the music of Tonto in the prologue to "Pagliacci"; Gadski did fairly well with the "Leise, Leise," from "Der Freischütz," and Melba sang the mad scene from "Lucia" with charming virtuosity. Then an act of "Götterdämmerung" was given in an awful style by Kraus, Fischer and Staudigl. The Rhine Maidens were simply ludicrous, and the death scene meaningless. The evening concluded with the fifth act of "Faust," with Melba, Salignac and Boudouresque. Melba sang brilliantly and won the honors of the evening. She was given a bird in a cage, surrounded with lilies of the valley, and also a silver loving cup. The house was crowded.

At the matinee Saturday the season ended with a shaky performance of "Götterdämmerung." Nordica was out of sorts, and sang persistently sharp, and in the immolation scene she could barely pull through, so fatigued was she. Kraus was also untuneful throughout, Fischer being the only singer whose voice did not sound exhausted. And so the most burlesque season of Wagner opera in New York ingloriously ended.

#### Harry Lucius Chase.

AN excellent dramatic baritone, such as Harry Lucius Chase, young, earnest and enthusiastic in feeling, is something not to be found every day. But Mr. Chase, who has just taken up his permanent residence in New York, possesses each one of these qualities and will beyond doubt reach in a short time the place to which his talents as his desires entitle him, namely, the operatic stage.

Mr. Chase, in addition to his endowment of a baritone voice of unusually vibrant and expressive quality, has also the musical quality and a musical temperament in large degree. He is a young man with decided personal gifts of grace and refinement in his favor, and standing as he does thus generously equipped on the threshold of his career, that same career seems destined in his case to be one of rarely meritorious success.

The charming wife of this artist, Maud Pratt Chase, is well known for her exceptional accomplishments, and the delightful blend made by these artists when heard together—as they make it somewhat of a particular point to be—is a musical joy to hear. Their musical forces, joined with the intelligence and sympathy with which these singers have managed to couple their charming talents, make an artistic combination to which lovers of song are not always accustomed. They're a charming pair of artists together or apart, but they are mutually so charming that we think of them and prefer them together.

Harry Lucius Chase is one of the baritones who knows his school of song and adheres to it. He does not pose as a German, though he is a sympathetic exponent of German Lieder, but he takes a steady pose in English song, Italian aria or the exquisite chanson of the French. With the French he is particularly at home, due to his long residence abroad, during which he gave consistent and faithful study to dramatic art as well as polished vocalization. Heard in London after the completion of his study in Paris—with the famous Bouhy and Giraudet among others—the great master of the art of song, Alberto Randegger, recognized directly the young baritone's superior gifts and wrote of him as follows:

"During Mr. Chase's brief stay in London I had the pleasure of hearing him sing, and I am very pleased to express my entire approval of his musical ability. He has a voice of fine quality and power, and, more valuable still, he seems to possess an artistic appreciation of his work, which is lacking in too many singers. He impresses me as having all the attributes for success in his profession."

"ALBERTO RANDEGGER."

Here are some critiques of Mr. Chase's appearance in "Priscilla" in the year 1890 in Boston:

As Miles Standish Mr. Chase gave even his most intimate friends a genuine surprise. That one of such comparative youth and such short experience should succeed so well in a character really very difficult to balance properly is a matter for sincere congratulation. He is both a singer and an actor.—The Beacon, December 6, 1890.

\* \* \* Harry Lucius Chase impersonated Miles Standish and his vocal numbers and dramatic rendering won deserved and hearty applause.—Boston Herald, December 5, 1890.

\* \* \* H. L. Chase's Miles Standish was bluff and easy, showing a keen sense of the underlying humor of the situation.—Boston Daily Advertiser, December 5, 1890.

\* \* \* The doughty Captain Miles Standish was admirably interpreted by Harry Lucius Chase.—Boston Journal, December 5, 1890.

These notices of "Priscilla" refer to the earlier stages of Mr. Chase's career, when even then his remarkable gifts were not to be mistaken. Following are some notices of his mature work heard with the Boston Cecilia this season. Mr. Chase has steadily and successfully followed up his early promise.

Mr. Chase has a sonorous baritone voice of fine quality, and sings with taste and expression, and were it not for the throatiness that often marks his production of tone would be wholly praiseworthy.

Mr. Chase, too, was excellent as Odysseus, singing with style, dignity and expressiveness.

Mr. Chase, as Odysseus, sustained his part quite well. His voice is not heavy enough to give prominence to the music in the dramatic portions, but the quality is pleasing and he sings tunelessly and modestly.

The Odysseus of the evening was Mr. Harry Lucius Chase, a gentleman who, like Ulysses, comes back to us from foreign parts, having been studying in Paris. It

would not be fair to judge him absolutely by the performance of last night, for he was suffering with a sore throat and had to work with some caution, avoiding several of the high notes and all explosive bursts of power; as a consequence his singing lacked contrast, and was seldom as heroic as that of an ideal Ulysses. But he gave plenty of evidence that he understood his part thoroughly, and in the sweeter numbers, as in the scene with Nausikaa, for example, he was commendably expressive.

This young baritone has always been a favorite in the fashionable drawing room, particularly in association with his gifted wife, the soprano, Maud Pratt Chase. Now that they have returned from Paris and settled down permanently under the management of Victor Thrane, a singularly brilliant career is sure to lie before one and the other.

#### THOMAS CONCERTS.

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##### FIRST CONCERT.

NEW YORK, Tuesday Evening, March 1.

SOLOIST.....JOSEF HOFMANN.  
Symphony No. 5, C minor, op. 67.....Beethoven  
Concerto for piano, No. 4, D minor, op. 70.....Rubinstein  
Tone Poem, Don Juan, op. 20.....Richard Strauss  
Piano solo.....  
Vorspiel, Lohengrin.....Wagner

##### SECOND CONCERT.

WEDNESDAY EVENING, March 9.

SOLOIST.....POL PLANCON  
Symphony, G minor (Koechel, 550).....Mozart  
Aria, Caspar, Der Freischütz.....Weber  
Overture, Coriolanus.....Beethoven  
Fantasia, F minor, op. 103.....Schubert  
Adapted for orchestra by Felix Mottl.  
Serenade, The Damnation of Faust.....Berlioz  
Suite, Scenes de Ballet, op. 53.....Glazounow  
Preamble, Marionettes, Mazourka, Scherzine.  
Pas d'Action, Danse Orientale, Valse.  
Polonaise.

##### THIRD CONCERT.

SATURDAY AFTERNOON, March 12.

SOLOIST.....JOSEF HOFMANN.  
Symphonic suite, Scheherazade, op. 35.....Rimsky-Korsakoff  
The Sea and Sinbad's Ship.  
The Narrative of the Calender Prince.  
The Young Prince and the Young Princess.  
Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior.  
Conclusions.  
Concerto for piano, No. 4, in C, op. 44.....Saint-Saëns  
Invitation to the Dance.....Weber  
Orchestration by Felix Weingartner.  
Piano solo.....  
Tone poem, Thus Spake Zarathustra.....Richard Strauss

##### FOURTH CONCERT.

MONDAY EVENING, March 14.

SOLOIST.....MADAME NORDICA.  
Suite, No. 3, D major.....Bach  
Overture, air Gavotte.....Bourrée and Gigue  
Symphony No. 2, D major, op. 73.....Brahms  
Scene and aria, Ah Perfido.....Beethoven  
Isolde's Liebestod, Tristan and Isolde.....Wagner  
Introduction. Closing scene.  
Kaisermarsch.....Wagner

##### FIFTH CONCERT.

WEDNESDAY AFTERNOON, March 16.

SOLOIST.....M. YSAÏE.  
Symphony No. 4, D minor, op. 120.....Schumann  
Concerto for violin, D major op. 61.....Beethoven  
Overture, Tragic, op. 81.....Brahms  
Symphonic poem, Les Eolides.....Franck  
Chaconne for violin.....Bach  
Festival March and National Hymn.....Kaun

##### SIXTH CONCERT.

SATURDAY AFTERNOON, March 19.

SOLOIST.....JOSEF HOFMANN.  
Beethoven Program.  
Overture, Leonore, No. 2.  
Symphony No. 9, D minor, op. 125.  
Concerto for piano.  
Overture, Leonore No. 3.

#### Wanoschek.

Mrs. Ida Wanoschek, the young violinist, one of Ferdinand Carri's talented pupils, gave a concert in Wissner Hall, Newark, N. J., last Friday evening, the local papers speaking in high terms of her playing.

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# THE MUSICAL COURIER.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

19 Union Square, New York.

TELEPHONE: { 2437 18th.  
2438 18th.

Cable Address, "Pegular," New York.

ESTABLISHED JANUARY, 1880.

No. 938.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, Linkstrasse 17, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

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LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single copies, Ten Cents.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday 5 P. M. preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

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Published Every Saturday during the Year.

GREATEST ADVERTISING MEDIUM FOR ALL  
MANUFACTURERS AND IMPORTERS OF MUSICAL INSTRUMENTS OR PARTS THEREOF.

For particulars apply to "Trade Department," MUSICAL COURIER.

NEW YORK, WEDNESDAY, FEBRUARY 23, 1898.

The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY,

19 Union Square,

New York City.

### NOTICE.

THE LEGAL HOLIDAY OF TUESDAY THIS WEEK INTERFERED WITH THE REGULAR PUBLICATION OF THIS WEEK'S "MUSICAL COURIER." IT WILL REACH ITS READERS ONE DAY LATE.

THE versatility of Victor Herbert is admirable to behold. Last Saturday night he played among the 'cellists of the Philharmonic. This week he may stand in a bandmaster's uniform directing a military march played by a brass band. He may also be at work on a comic opera, and then be called to Pittsburgh to conduct his Philharmonic concert. Any musician who can do all these things and do them all well would do one of them well enough not to be obliged to do any of the others.

THIS paper stated a month ago that if any call for Anton Seidl came from Europe it would not emanate from Hamburg, but from Berlin. The *Sun* of Saturday repeats that the call comes from Berlin, but gives no authority. Mr. Grau, when interviewed by a reporter, stated that Mr. Seidl had a contract with him. Mr. Seidl stated in the *Herald* some weeks ago that Grau had no contract with him (referring to New York, not Covent Garden). Mr. Grau has no signed contracts as yet from the De Reszkés, nor from Melba, nor from Calvé, and Schumann-Heinck is said not to have signed yet. However, verbal agreements may exist, and under the high salary crime system they are very apt to be made definite in writing. Our operatic friends do not propose to miss their chances in America.

### HALF A LOAF.

PROBABLY on the principle that half a loaf is better than none, New York patronized the late season of opera in Italian, French and German *faute de mieux*. As a matter of record we wish to state that it was the most inartistic season that New York has ever witnessed. There were several great singers, a score of fifth rate, and ridiculously bad management. No amount of partisanship can alter the facts, and to these facts every music critic of this city has testified. There was a good orchestra badly directed; there were a distinguished soprano, a fine basso, a mediocre interpreter of Wagnerian heroines, and the rest were commonplace. The chorus was an eyesore, the stage management disgraceful. Not one of Wagner's masterpieces escaped mutilation and misreadings. Everything was sloppy, the scenery and costumes below criticism. Above all were the dynamic signs and tempi of the master disregarded, and the season ended in a circus medley.

The management is said to have made money; if it made a million the artistic results would still be nil. Mr. Henderson in last Sunday's *Times* calls attention sharply to the shortcomings we have alluded to above. He is too lengthy to quote in extenso, but the gist is that New York has not been especially edified with its recent operatic experiences. We predicted from the start that the management would attempt to make us swallow an indigestible mess of Italian, French and German, and our predictions have been abundantly verified. One thing is certain now: Mr. Grau will not permit any but his own company to occupy the Metropolitan Opera House. His season is to last seventeen weeks, and it is very doubtful if the management of the curious combination that has just left us will make another venture in this city. Philadelphia may endure the company. New York never will again. So there are some things to be thankful for.

THE MUSICAL COURIER has always maintained a high standard in things operatic. Before the present musical generation it was fighting for the Wagner music drama, and it proposes to continue the fight so long as speculators and art-debasers invade the sacred temple of art.

### THAT PERMANENT ORCHESTRA.

"PERMANENT orchestra" has stared everyone in the face for the past week until there are a few simple, confiding souls who really believe that the thing is an accomplished fact. For ten years and more THE MUSICAL COURIER has been clamoring for a permanent orchestra, insisting that New York was behind Boston, Cincinnati, Chicago and Pittsburgh in the matter of good orchestras. We have a Philharmonic Society with a strong conductor, Anton Seidl, but consider the woful material of its band! The New York Symphony Society, which claims to have a permanent orchestra, is an orchestra without a head; the Seidl Orchestra has no means for rehearsing, and so the Boston Symphony Orchestra visits us annually and from it we receive our symphonic sustenance.

This is a crying disgrace, and matters have reached such a pitch that ten days ago there was a call for a meeting, the ostensible object being the raising of a fund for a permanent orchestra. The disquieting news that Anton Seidl might leave New York had much to do in the acceleration with which the call was repounded to. A committee composed of Mrs. Charles Ditson, Mrs. Charles Post, Mrs. Richard Derby, Mrs. R. W. Gilder, Mrs. H. T. Finck, Mrs. H. W. Draper and Miss Purdy invited a large number of prominent men and women to meet at the house of Mr. and Mrs. A. W. Drake, 51 Clinton place, Tuesday afternoon of last week. Richard Watson Gilder called the meeting to order, made a short speech, and nominated Dr. H. W. Draper as chairman. There was another speech, and then letters were read from Gustav H. Schwab, Mrs. Seth Low, the Misses Hess, Mrs. Eames, Mrs. Bayard Cutting, Mrs. Frances S. Bangs, Miss Densmore, Horace White, Henry L. Higginson, of the Boston Symphony Orchestra, and Carl Schurz. Henry T. Finck and Starr Hoyt Nichols spoke in favor of the orchestra, and Mr. Finck made a fervent appeal on behalf of Mr. Seidl. Mr. Henderson emphasized the necessity of raising a million to insure permanence to the scheme, and he gave an eloquent résumé of the reasons why a permanent orchestra is wanted and why it is so much more desirable than the miscellaneous assortment of concerts we have now. He added that the work of collecting the material rested chiefly in the hands of women, who had been most successful at that sort of thing ever since they were instituted.

A committee on organization was appointed, and it was stated that \$115,000 was already subscribed. The million is to be raised in a short time, so the enthusiasts declare.

Among those present at the meeting were Mr. and Mrs. R. S. Cross, Mr. and Mrs. W. G. Davies, Mr. and Mrs. Farrell, Mrs. Breese, Mrs. Samuel Untermyer, Mrs. Goodridge, Mrs. Robert Abbe, Mrs. Chickering, Mrs. Evans, Mrs. Spier, Mrs. E. R. Olcott, Mrs. Bowdoin, Mrs. Mary Knight Wood, Mrs. Edward Lauterbach, Mrs. Henry Villard, Mrs. W. S. Rainsford, Mrs. Dr. Rice, Mrs. E. L. Godkin, Mrs. Frank Barlow, Mrs. Walston Brown, Mrs. Oscar Weber, the Misses Chanler, the Misses Weber, Miss Shay, Miss Charlotte Arnold, Miss Blodgett, Miss Ingersoll, William Mason, Charles T. Barney, Alexander Lambert, Clarence Andrews and Mr. Pigott.

Now, after all this pow-wow, what has been actually accomplished? Nothing; nothing but the vague promise that if his neighbor subscribes \$10,000 the next man to him will do the same. It is a sort of game of brag. The suggestion that this imaginary orchestra is to play in the Grau opera company is a peculiarly vicious one. If in the opera, why not at balls and parties? The old trouble will reappear, for musicians who play at the opera and endure the arduous operatic rehearsals are in no condition to play in concert or to rehearse properly for such concerts. One of the reasons why a permanent orchestra should be founded is the rehearsal question. The Philharmonic Society will not rehearse, and if



the newly projected organization is to be sublet to an opera company, why, farewell to all aspirations toward perfection.

Another thing the persons in the scheme have overlooked is the question: What is to be the attitude of the musical union in the matter? The union has made trouble before this in New York, as we all remember.

No; all the talk and enthusiasm will be spent in midair if the scheme is not fostered by one man, governed by one man whose word will be law, whose system of government will almost be military despotism. First catch your millionaire, good ladies, and then be sure he has the backbone of a Higginson, otherwise the project will go up in smoke, scandal, heartburns, petty hatreds, gossip and general malevolence.

A strong willed and wealthy man is needed to found a permanent orchestra in New York. Where is he?

1897.

No. 2.

IN the direction of concert societies and concert orchestras the past year witnessed many changes. The Riedel-Verein in Leipsic found in Dr. Georg Gohler, of Zwickau, a successor to Fr. Kretschmar, who retired on account of his health. In Barmen, Anton Krause, who had been director for nearly forty years of the subscription concerts, was succeeded by Rich. Stronsk, from Mulheim, who, in turn, was succeeded in that city by Dr. Steinitzer, from Langenberg. Carl Zuschneid, of Minden, was appointed director of the Soller Society at Erfurt, and was succeeded in Minden by Rich. Frank, from Haam. The Society of Friends of Music in Lubeck selected as director of their newly established orchestra Ugo Afferni, from Annaberg, and the Hanover Männergesangsverein found a new leader in Bruno Hilpert, of Strassburg, and the Oratorio Society, of Cassel, in Dr. Beier.

The direction of the Philharmonic Orchestra in Berlin, as well as that of the Kaim Orchestra in Munich, experienced a change. In the one Josef Rebeck, from Wiesbaden, became capellmeister; in the other Professor Ferd. Löwe, of Vienna. The Lamoureux Orchestra in Paris also has a new conductor, Camille Chevillard.

Carl Prill, of Leipsic, became concertmeister at Vienn, and Max Lewsinger at Cracow. In theatre orchestras there were few changes; Gustav Mahler was called as capellmeister to the Hofoper in Vienna, but soon became director. He was succeeded in Hamburg by Carl Gille, who gave way to Zumppe, from Munich. In Wiesbaden Mannstaedt became director at the Royal Theatre, and Josef Grossman, of Budapest, at Frankfurt-on-the-Main.

In intendants there were more changes. In Budapest Baron Nopsca was compelled to retire, and the functions of the office are discharged temporarily by Coloman Huszar. The numerous changes in Coburg-Gotha ended in the appointment of the Kammerherr von Frankenberg. Director Wilhelm Jahn, who needed repose, at the Hofoper Theatre, of Vienna, was retired and succeeded by Mahler. In Darmstadt, Emil Werner was promoted from being only provisional to actual director, and at Weimar the hitherto simple intendant Kammerherr von Vigneau became full-fledged general intendant and head of the Court Orchestra.

In the world of vocalists for concert and for stage nearly all the famous names remain. Only a few disappear. Among them are Amalia Materna, who had an eternal farewell in Vienna, Frau Schröder-Hanfstängel in Frankfurt, and Frau Seubert-Hansen in Mannheim, after thirty years of activity. Georg Müller, after thirty years' service at the Vienna Hofoper, likewise retired, but Franz Betz,

of Berlin, while resigning his standing engagement at the opera, remains as an honorary member for certain rôles. Adelina Patti was heard only in Monte Carlo. Marcella Sembrich gathered laurels in Russia, Vienna and America. Sigrid Arnoldson visited Germany, Scandinavia and Russia, as did Mlle. Prevosti, Madame Bellincioni and Alma Fohstrom. Lilli Lehmann extended her tour to America, and the operetta Diva, Geistinger (aged sixty-eight), was heard there and at Vienna. Among the younger artists may be named Erika Wedelkind, Rosa Ettinger in concert, and Frances Saville in opera. In Paris the Grand Opéra produced Mlle. Aino Acte with great success.

The list of instrumental virtuosi must begin with the patriarch De Kontski, now eighty-one years old, who had great success in Siberia. Carl Reinicke made a tour to Switzerland, Leschetizky to England, Saint-Saëns to Scandinavia, and Louis Diemer to Berlin and Cologne. D'Albert played in England and Russia, Paderewski in Leipsic, Vienna, Paris, London and Italy. Omitting other well-known performers, who were busily engaged, we may record that Otto Neitzel, of Cologne, ceasing from his critical labors, appeared as a pianist. Of the younger knights of the keyboard, Josef Hofmann and Ossip Gabrilowitsch are at the head, but closely pressed by Mark Hambourg and Waldemar Lütscha, both Russians.

Of the lady pianists, Sophie Menter had genuine triumph in Russia, and Teresa Carreño in Germany, after her successful tour in America. Clothilde Kleeberg was heard chiefly in Germany, while England welcomed the Viennese Ella Pancera. The Russian Sandra Drucker was heard in several German cities.

In the class of violinists there is nothing new to be reported. David Popper, the great 'cello magnate, made a long tour through South Germany and England.

"As regards conductor virtuosity," says *Die Signale*, "we cannot follow all the ins and outs; this competition of conductors really is of little importance to art." The case is different when well-known composers go to conduct their own works, like Humperdinck, Rich. Strauss, Grieg and others. It is different, too, when famous organizations go on tour with their conductors, as the Berlin Philharmonic Orchestra, with Nikisch to Paris, Vienna, Holland, Switzerland and numerous German cities; or the Weimar orchestra, under Stavenhagen, to Leipsic, or Ed. Strauss to London, in which city, too, the Lamoureux Orchestra, from Paris, was heard.

The whole corps of the Stuttgart opera performed at Leipsic; the operetta company of the Carl Theatre, Vienna, visited St. Petersburg, and the Hamburg Operetta Company, Berlin, while a child-opera from Milan was given in Vienna, Berlin and Munich. Joachim visited Vienna, the Halir Quartet Leipsic, Rome and Florence, and the Bohemian String Quartet was heard in Germany, Russia, England, Denmark and Holland.

The most distinguished name in the list of deaths is that of Johannes Brahms, died April 3, aged sixty-four, at Vienna. Other well-known persons who died were: Woldemar Bargiel, Berlin; Antonio Bazzini, Milan; Heinrich Behr, Leipsic; Carl Bendl, Prague; Carl Bruillot, Munich; Theodor Coccus, Leipsic; Georg Davidsohn, founder of the *Berliner Börsen Courier*, Berlin; Ernst Mary Deldevez, Paris; Felicien Godefroid, Villers sur Mer; Carl Grammann, Dresden; Dr. Otto Günther, Leipsic; Wilhelm Heiser, Friedenau, near Berlin; Otto Hieber, Munich; Christ. Friedrich Kahnt, editor of *Neuen Zeitschrift für Musik*, Leipsic; Franz Krolow, Berlin; Leonard Labatt, Stockholm; Max Maretzek, New York; Henri Meilhac, Paris; Carl Mikuli, Lemberg; Wilhelm Müller, New York; August Naubert, New Brandenburg; Adolf Neuendorff, New York; Wilhelm Heinrich von Riehl, Munich; Marcello Rossi, Bellagio; Paul Pabst, Moscow; Carl

Pfeffer, Vienna; Martin Plüddemann, Berlin; Hof-rath Bernard Pollini, Hamburg; Marie Seebach, St. Moriz (Switzerland); Franzisca Schreck, Rudolstadt; Hermann Schroetter, Braunschweig; Roberto Stagno, Genoa; Reinhold Succo, Breslau; Alexander Thayer, author of "The Life of Beethoven," Trieste; Adalbert Ueberlee, Charlottenburg-Berlin; Giuseppina Verdi, wife of the composer, Saint Agata, near Busseto; Theodor Wünzer, Darmstadt; Johann Zschocher, Leipsic.

### MANNERS, MORALS AND MUSIC.

THERE is no more welcome sign of progress to those who look to the betterment of mankind than the change of spirit regarding the tenor of amusements. That amusements are in general becoming more refined cannot be doubted by any informed concerning them. We are as a city improving along the natural line of development. We have more culture, for as the anxiety for bread and butter which characterizes early days of settlement subsides, we have more leisure for the finer issues of life.

Culture brings about refinement of manner, refinement of manner brings about as a rule a dislike of vulgarity, and this dislike sooner or later affects the class of entertainment that is offered either to a fashionable or an unfashionable audience. An instance of rebellion against vulgarity was observable lately at a certain fashionable "morning," when a number of women left as soon as a "crape-clad parody of woe" who appeared upon the stage merged herself into a vision of the scarlet woman of Babylon. And the constant, undeviating attendance at two of the best plays given this season in New York argues for itself. Managers have expressed surprise at the success of these plays. They would not have been surprised had they caught the trend of public opinion.

Pessimists, it is true, have been declaring boldly that American standards are not so high as they were formerly. Bicycle riding on Sunday, card playing by church members, deacons and even ministers; dancing at church "socials" (a recent case of dancing in the church assembly room under the minister's sanction will recur to the reader's mind), inns established under college protection, vaudeville in drawing rooms and other changes in social habits are looked upon with fear and trembling by those who merely see the "shows of things" and do not look at the meaning of the undercurrent. Variety of amusement is one of the greatest safeguards of morality and one of the greatest aids to refinement of taste.

We can assert without fear of contradiction from the thoughtful that never has there been in New York so high a standard in morals, manners and music as is evident to-day. This is especially true in music—with which in a music paper we should be especially conversant. Never has there been in the city so much good music, so well interpreted, so well attended. Concerts, operas, recitals, private musicales, lectures, parlor talks—all have constant attention. Pictures, too, are more and more appreciated. Note as one recent proof the crowds that attended the Stewart exhibition and the prices obtained at the sale. These are straws that show the wind's ways. As to the more serious questions, there is evident less priggishness among church members and more attention to the weightier matters of the law; more church interest in humanity and in bringing the spirit of religion into all relations of life; the church recognizes the value of recreation and is beginning to see that this reaction under the church's own auspices will be more preservative of good morals and good manners than if sought for as forbidden fruit. The colleges find that the indulgence in games and sport of all kinds, unless carried to extravagant lengths, makes saner and wiser men and does not, when kept within bounds, interfere with good scholar-



ship. Greek verbs and Hebrew hieroglyphics, and logarithms are not all of life in the eyes of modern professors. College sentiment is not set strenuously against reasonable friendliness with the "purple juice of the grape," and college sentiment yields to the feeling of the time, which considers a college-governed inn or meeting place better for the students than the old-time tavern, rampant, unrestrained.

These and similar departures from old-fashioned notions have had so far not an evil but a good effect upon public taste.

All reasonable contact upon a genial human basis with one's fellow-creatures makes in the long run for higher morality. The process of evolution is the same in social life as in any special art. The wider the range of comparison the more probable the ultimate choice of that which harmonizes with the higher faculties. In literature a wide range of reading arouses gradually the habit of comparing, selecting, eliminating, passing from Mrs. Southworth and E. P. Roe to George Eliot and Balzac. And in music the process is the same. The power of selection becomes the great molding force when there is plenty to select from.

The lighter atmosphere in social life, due to the increasing variety in ways of amusement and the comprehension of their value by the serious minded, should be cause for congratulation among Americans rather than cause for dismal forebodings.

Music, it is well to remember, is playing well its important part. Grave or gay, it is penetrating everywhere, making itself an essential part of every religious, educational or social function. It is beautifying the playtime of the child, and making of its study a pleasure; it adds its refining influence to fashionable affairs, giving them a dignity they did not always possess; it is recognized as a superior means of relief from inane gossip, as a means of diversion which when set forth by artists gives more than it promises and leaves no bitter taste in the mouth.

Addison declared that music is the only sensual gratification which mankind may indulge in to excess without injury to their moral or religious feelings. However true this may be, it is certain that music is the one most important element in social recreation to-day, and that the constantly increasing interest shown in it is one of the strongest indications of a tendency to good morals, and to consequent good manners.

THE *Herald* reports that Mottl has been called to Berlin to succeed Weingartner, who seems to have forfeited his position at the Royal Opera. The report is not confirmed but if true it leaves Weingartner free as a possibility in various directions.

AMONG the novelties promised by the management of the Metropolitan Opera, under Mr. Grau, for next season, we find "William Tell" and "Il Trovatore" announced with M. Jean de Reszké as Arnaldo in the first and Manrico in the second of these operas. There is at least this compensation, that he will sing and act these old rôles like an artist, but whether there will be a new mis-en-scène, whether a good trio will assist him, whether a competent chorus will be added, are all open questions. Candidly speaking, it appears, judging from the past, the large audiences will greet these old works, which are worthless unless they are absolutely, thoroughly rehearsed, thoroughly balanced and made complete in detail.

Judging from the past history of the Metropolitan we need not expect such conditions, and the result will be a tenor triumph, a star triumph, such as we constantly beheld in "Faust" and "Romeo" and other operas in which Jean de Reszké has so frequently appeared here.

Probably Grau is feeding the people on the pap they crave; he is the judge. His high salary foreign aggregation failed before, and must fail again, be-

cause the principle upon which grand opera in New York is based is false and carries within itself all the ingredients of repeated failure. Grau may, after all, be a victim of the system. He has not shown the ability to alter the system and may not possess it.

#### A SERMON FROM PUNCH.

IT is not often that *Punch* furnishes a text for a sermon. For although the seriousness of this worthy sheet has long commanded the respect of its contemporaries the meaning of its psalms and proverbs is not always quite clear enough to allow even a minor discourse to be preached therefrom.

But there happens to be in the *Punch* Almanac for this season a parable in picture form which ought to interest good musicians, may be the bad ones, too, if there be any. Those addicted to the more solid reading of the day may remember seeing this picture of "Professor Lizardini and his troupe of performing men—the most intelligent form of ape." The picture is entitled "Lizard Land, or What Might Have Been," and was evolved in answer to these few lines from the *Pall Mall Gazette*:

A recent visit to the National History Museum of Brussels and inspection of the gigantic saurians discovered in recent years, has suggested some curious thoughts in relation to the importance attached by Dr. Manro to the erect attitude as the primary cause of intellectual growth and the consequent ascendancy of man. \* \* \* Are we free to believe that, had terrestrial conditions remained favorable, lizards would have attained to the lordship of creation now exercised by man?

The iguanodon, it may be recalled, had, unlike the rest of its class, the body supported as in the mammalia, and the abdomen suspended higher from the ground than in any existing saurian. It held the highest station in the scale of beings during the age of reptiles. The legendary comment beneath the picture referred to is that "The Intelligence of the Lower Animals was of so mean an order that it was only with the greatest difficulty a Performing Troupe could be trained for Music Hall purposes." The picture represents Professor Lizardini in showman attitude at the right, pointing to a row of human types—all undersized as compared with the tall, well-dressed professor, and with varying expressions of stupidity—a belligerent new woman, a vain man balancing a peacock's feather on his nose, the Irish boss, the meek-mannered dude, the placid prize-fighter, &c. But the real point of the picture for musicians lies in the foreground, which portrays an orchestra of intellectual looking lizards, who repeat the types already familiar to concert-goers. There are in evidence a soulful 'cellist, a coquettish drummer flirting with a girl in the audience, an amiable clarinetist and a long-haired leader lifting his baton with an air of intense conviction.

Without doubt it is a compliment to the musical part of the community to be singled out so as to represent those erect and intelligent beings by whom under any possible evolutionary prehistoric changes the lower animals might be moved to perform their proper antics. The orchestra is, we may assume, recognized by *Punch* as composed of the elect among the people, an order set apart, so to speak, like the priests or Levites of old, and like that subordinate order of clergy which was set apart by the Council of Laodicea, to do all the singing for the people. Like either of these the established orchestra may endeavor to keep due control of music and may consider itself alone fully entitled to arouse emotion and stimulate the sluggish intellect; uplift, in fact, the lower animal toward a musical high estate.

Music, *Punch* plainly indicates, is the divine impulse, the means of grace, the salvation of unregenerate man. And it makes little difference whether man exchanges place with the lizard, the pterodactyl or the ichthyosaurus. These all be accidents of time, place and circumstance. Man, too, is but an accident. But music is always the same in essence, in fundamental value—a boon extended to all alike, to the oldest fossil or the newest child of

the century, to the pterodactyl, plesiosaurus, megatherium or man. It is the great over-soul, appealing to the embryo soul in the animal kingdom. Scientists now aver, as positively and serenely as they make other statements which the next century overthrows, that all animals have souls, all animals are immortal. "The animal soul is immaterial, and therefore immortal." We need not ascribe reason to the lower animals any more than to the men whom the lizard rules, but since they are living organic matter, as opposed to lifeless inorganic matter, it is reasonable to suppose that the vital principle is preserved by the one who created it. "Natural science teaches," says Professor Le Conte, of California, who argues all this question clearly, "that nothing is annihilated."

The religion of *Punch* supplements the science of Le Conte. And if you understand not how, my brethren, pray for light that your darkened soul may be illuminated. Certainly the developing influence of music on the animal soul is taught by *Punch* most unmistakably. Therefore, music is the means of salvation. Is there any other art which could so affect the unworthy beings which *Punch* pictures for us? Are they moved by colors, by the painter's art, to smile or cry or sing or dance? Are they moved by the lines which the architect draws to indulge in rhythmic movements, and to grasp with intelligent apprehension the fact that there is something higher than themselves? Are words alone sufficient to enable them in the picture to grasp the meaning of the great showman? Nay, nay, verily, they are as stocks and stones, responding not, awakening not, until called by Music to arise, take up their souls and walk.

#### THE VALUE OF A REST.

IN the economy of human affairs the value of a rest is too apparent to need explaining. But there are points of interest clustering about a rest which are sometimes overlooked, and which we feel justified in presenting for our readers' consideration.

The æsthetic value of a rest, says Riemann, varies according to its position in a bar. It may be defined as the equivalent of the tone value it represents. One not accustomed to noticing its usefulness will be astonished to see how large a place it fills in musical composition. Note for instance in the Siegfried "Waldweben" the long silence of the orchestral forces while the violoncellos are playing, their music supplemented by an occasional note from contra-basses, and far above them sounds that lovely four-bar horn passage; then silence of thirteen bars up to the change to 6-8 time. Note also in the opening of "Siegfried" how the bassoons appear and disappear in this fashion: Three bars rest, then three bars phrase alternately and thrice repeated until the five-bar phrase and a long silence. The contra-bass tuba remains silent for twenty-one measures; then a five-bar phrase, a whole bar rest and five-bar phrase; a whole bar rest again, ten measures of music and a dead silence for thirty-five measures.

In Beethoven's "Coriolanus" overture we shall find that the brass are alike in having thirty-seven rests to seven notes during twenty-five measures, excepting two bassoons, which have phrases of three notes each. In the overture to "Don Juan" we see the flutes have, during 294 bars, 192 rests, mostly whole bar rests. While indicating this line along which the curious may find amusement we do not claim to have that wonderful sense of time and tune shown by certain conductors. According to a tale related of one, he suddenly rapped for silence in the midst of a rehearsal and declared, "twenty-eight bars from here there is a rest for the first trombone." Perhaps he was animated, not by a desire to display his accurate knowledge, but by a desire to indicate coming relief to an orchestra tired of the trombone's tooting. Perhaps, but since we do not claim such foresight we pass on.

Musicians do not sufficiently appreciate the fact



that the worth of good music results mainly from the silences that encompass it, set it off as illimitable darkness sets off the beauty of a star. What if the sky were all stars, dazzling the eye with close set points of brilliancy. If musicians did appreciate the æsthetic law of rest they would offer shorter concert programs and abate the encore nuisance. No sensible musician approves of encores. They are always anti-climaxes. They always destroy the value of a rest. Even a beautiful, well-trained voice needs the balancing merit of occasional silence. A composer cannot impress the world with his genius by a steady stream of composition. No, it is the gem of a song, the gem of a composition set against the vast background of rest that determines the singer's or composer's genius. How many truly great songs have been written, and who have written them? Not the hack musicians writing to fill space. He who sets out to fill space does not study the value of a rest.

What are the finest moves in the diplomatic world? Are they not the suave and sudden "turning of the tables" by those who understand the worth of silence and repose, by those who have the iron hand in the restful velvet glove and can remain still in the midst of turmoil until the time comes for action?

Mentally and physically we are creatures of an hour, whose well-being depends on our comprehension of how much rest we need in order to make ourselves and our work effective during that hour. The busy modern world prides itself on its busyness, but what it needs to-day is more understanding of the leisure necessary to attend to that business properly. There should be times of cessation so that the mind and soul may recuperate. There should be times of rest for the poor man as for the rich man, times of rest from battle as from labor, from anxious reaching for the almighty dollar as for fame. For so only is steady progress made possible.

Each individual is but a note in a symphony, the music of which sounds for an instant out of eternal silence; each individual must have his negative as well as positive value. His positive value is life, his negative value death. Some are powerful enough in combination with other notes to sound a stirring phrase, a leading motive, and compel attention and admiration. Others, the majority, are weak little appoggiatura and passing notes, many of them misplaced, many of them only known by their negative value. Many of them, in the interest of good music, we would not mind eliminating. Some of them our readers would like to eliminate—on occasions.

But to return to useful statistics. The actual rest sign has followed to a certain extent the progress of civilization. It has changed with the course of time. The Greeks knew the value of the musical rest. Their catalectic metres have always a rest at the close; their acatalectic metres have a rest at the beginning. These rests were based on the Lambda with marks or lines added above to indicate time values up to five times. During Troubadour and Minnesinger days rest signs were for the most part lacking, and had to be filled up according to the nature of the poem; but as rests were absolutely necessary when part music was written, rests corresponding to note values came into use, and after various experiments and sign changes there resulted the rests with which we are familiar.

All musicians know that a rest occurring on an unaccented beat of the bar is much more effective, of much higher value than a rest occurring on an accented beat; and that it is of much more intense value in a crescendo than in a diminuendo section.

Just now we are all experiencing the advantages of both kinds. The rest from German opera occurring now on an unaccented beat and in a diminuendo section is not as effective as it might have been earlier in the season. Still we have cause for con-

gratulation. As an equivalent of the tone value it represents it isn't worth much, but as a compensation for many bars of operatic discord its value is enormous. And the Lenten rest from fashionable Astorian frivolities, emphasizing as it does a whirling musical crescendo, is not less grateful, not less conducive to musical well-being.

#### Eppinger Conservatory of Music.

There will be a faculty and students' concert at the Tuxedo on February 25 by the Eppinger Conservatory of Music. An interesting program has been arranged. The next faculty concert will take place during March.

#### A Van Yox Pupil.

Mrs. Jessie A. Orcutt, a pupil of W. Theo. Van Yox, has been chosen for the soprano position in the Central Presbyterian Church on West Fifty-seventh street, New York.

#### W. R. Chapman.

W. R. Chapman has been engaged to drill the choral parts of the Ninth Symphony, by Beethoven, to be given by the Philharmonic Society April 1 and 2. Members of the Rubinstein and Apollo clubs and other good singers will form a chorus of 200 voices.

#### Bloodgood and Gaertner.

These two well-known artists appear in Massey Music Hall, Toronto, on Thursday evening, February 24. Pol Plançon will be the other artist at this concert.

This is Mme. Bloodgood's third appearance within three months in Toronto, and Miss Gaertner's second appearance within two months.

#### Mary Louise Clary.

Mary Louise Clary created such a favorable impression by her appearance as the contralto soloist of "The Messiah" production in Ottawa, Canada, last January, that she has already been re-engaged for another concert in that city, which will occur on March 17, and will be under the patronage of Her Excellency Lady Aberdeen, and before the St. Patrick's Society.

#### Hanchett.

The last of Dr. Henry G. Hanchett's present course of analytical recitals will be given at his studio, 136 Fifth avenue, New York, next Monday, February 28, at 3 o'clock, and in Brooklyn at the Institute Art Building, on Tuesday, March 1, at 2 o'clock, the work chosen for study being Saran's Fantasie-Sonata, op. 5. Dr. Hanchett is booked for a recital at Vassar College on March 2, another in New Haven, Conn., on March 8, and one before the Metropolitan College of Music in this city on March 10. He has been engaged to organize an extensive summer music school in connection with one of the Chautauqua assemblies of the South.

#### Joseph Pizarello.

Joseph Pizarello, the concert pianist, is one of the most successful and busiest men in town. After teaching all the morning of last Friday in his studio he immediately turned to his classes at the National Conservatory in the afternoon.

Later he played at a musicale at Mrs. Fitzgerald's, and an hour later at a musicale given by Mrs. Casey. At 9 p. m. the same day he played at a soirée musical at Mrs. Dideheimer's.

Mr. Pizarello is one of the best known of coaches, and he numbers among his pupils many of the most prominent singers now before the public.

#### Paul Wiallard.

A select and fashionable audience assembled on Thursday last at the residence of Mrs. Effingham B. Nichols, 620 Fifth avenue, the entertainment being for the benefit of the New York Home for Convalescents. An enjoyable program was given, the main features, and a novel one, too, being the reading of Shakespearean selections with harp accompaniment by Miss Sloman, well known as a harpist, and Paul Wiallard, reader.

Mr. Wiallard is well known as a fine singer, with a sympathetic voice, and also as a master of French diction, but it was a revelation to hear him recite difficult Shakespearean lines with such artistic feeling and fire, and yet with such a perfect English pronunciation, which was yet not devoid of a slight foreign accent that added to the charm.

The Mad Scene in "Hamlet," the Song of the Willow in "Othello," the scene between Macbeth, Banquo and the witches in "Macbeth," and two or three other parts were admirably presented and loudly applauded by the enthusiastic audience. In addition to the recitations Mr. Wiallard sang with his usual success the celebrated air in E flat from "Herodiade" for tenor, and "Open Thy Blue Eyes," by the same composer.

Mrs. Emma Juch, Perry Averill, Oscar Saenger, the Columbian Mandolin Club and the Courtney Ladies' Quartet were also heard in this concert.



#### THE SONG OF THE DRUM.

Do you hear my summons hammer thro' the crackle and the clamor,  
Do you feel my throb and thrill?  
When I meet the smell of powder, oh, my merry note grows louder,  
And my song shall not be still.  
Follow, each beside his fellow, 'neath the vapors gray and yellow,  
Wildly cheering, sternly dumb,  
And rumble, rumble, rumble, when the smoke-wreaths toss and tumble,  
You shall hear the rolling drum.  
Follow the drum!

Men forget their fears and follies as they face the blinding volleys,  
And the young recruits they come,  
With their simple sunburnt faces, from the quiet country places,  
To the call of me, the drum.  
Come, plowboy lad and carter, and your life-blood freely barter  
For the bullet sure for some,  
And rattle, rattle, rattle, through the din and roar of battle,  
You shall hear the rolling drum.  
Follow the drum!

When the boys that follow fast there, drop aside and fall at last there,  
From the surging lines of red,  
Then no more of pomp and ruffle; my notes awhile I muffle,  
And I moan and mourn the dead.  
But the losing battle needs me, and the whistling bullet speeds me;  
Through the reeling ranks I come,  
And clatter, clatter, clatter, where the broken regiments scatter,  
You shall hear the rolling drum.  
Follow the drum!  
—Pall Mall Gazette.

ONE hundred and fifteen thousand dollars may be subscribed, meetings may be held, the name of Seidl agitated, cultured ladies and gentlemen speak in passionate accents of the need of a permanent orchestra—we have three local orchestras now—yet, if the right man does not arise and say, "Go to, here is a million," then all shall be as the crackling of thorns under a pot.

Doubtless the society people who foregathered at Richard Watson Gilder's home recently were actuated by a mighty desire to do good for art's sake; but, as I did not see the name of a Rockefeller, an Astor, a Vanderbilt, a Golet, a Whitney, a Pierpont Morgan, I have made up my mind that the whole matter will end in smoke.

I wonder what the Philharmonic directors think of the matter?

This clamor for a permanent orchestra is like slapping the oldest musical organization of the city in the face. It will serve the society right if it loses Anton Seidl. He draws the crowd; not the mediocre playing of the band. When Seidl flits the Philharmonic would better shut up shop or engage Richter or Weingartner. No lesser lights will do.

\* \* \*

If the women now interested in the scheme succeed in raising a million dollars in small amounts and then Seidl should be elected conductor of the new organization—there is opposition already to him—I pity his existence. Every woman on the committee will buttonhole the great Hungarian: "Oh, Mr. Seidl, now do please have a lady friend of mine at the next concert. She sings perfectly grand!" or, "Mr. Seidl, we don't admire your second bassoonist. We feel assured he is a drinking man, for we saw him come out of a horrid lager beer saloon; besides, he wears a beard."

Can't you see Seidl gazing tranquilly at a crowd of chattering lady managers and saying, "Yes, I



know he is a drinking man; he just took one with me."

One man power is the only hope for a permanent orchestra. Mr. Higginson put up a million for his orchestra—the Boston Symphony, one of the best in the world—and to-day it is on a paying basis. Beware of too many cooks dabbling in the musical broth.

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Thursday afternoon I went to Mendelssohn Glee Club Hall—I am always going there, it seems to me—and I heard the Kneisel String Quartet of Boston play a Haydn quartet in D, and then Rafael Joseffy, Mr. Kneisel and Mr. Hackenbarth played the famous horn trio of Brahms, one of the most amiable and profoundly musical of the dead master's works. It was rather too strenuously played, although the trio made fine music in the adagio, but the last movement was taken at such a terrific tempo that the horn could scarcely be heard. The hornist is one of the best in the land, and his golden tone floated the violin and piano in liquid beauty. The program ended with Schubert's quintet for piano and strings, which we heard last spring with the same ensemble. It was brilliantly played; too brilliantly, if anything.

I saw Siloti in the audience. His sarcastic face was a study. All pupils of Liszt have sarcastic faces. They studied sarcasm with the old man at Weimar, and some of them, in their mad attempt at sarcasm, went so far as to raise moles, for Liszt's face was covered with them. Siloti, at least, has the moles if not the genius of his master.

\* \* \*

I always like to savor new personalities, particularly if they happen to be out of the common. I recently met at luncheon Gelett Burgess, the projector of that curious literary bird of the West, "The Lark." As the creator of the "Purple Cow" Burgess' name will amble down the corridors of time and eventually become a part and parcel of the folklore of our country. Really, the "Purple Cow" is something to have caused the late Lewis Carroll, author of "Alice in Wonderland," a pang of envy. Mr. Burgess may truthfully aver that he cares not who makes the nation's laws if he can make her Purple Cows!

He is a quaint little body, quite as quaint as his verse and drawings. He has a curious habit of gently rubbing salt spilled on the cloth, and deriving, so he declares, genuine tactile pleasure at his finger tips. At the Everett House I saw him dreaming through a Chopin duo for salt and pepper, forgetting all about life and its grim responsibilities. Happy Gelett, happy Burgess, thrice happy fingers!

\* \* \*

He is wholly eccentric. At a house party somewhere in the country he refused to eat at dinner, but fed himself with crème de menthe with a spoon. Hearing that there was fruit upstairs he gravely asked permission to fetch it. The hostess was edified by hearing a great clatter of apples, pears, nuts and bananas as they rolled down the stairs. Later, with a sacrosanct air, Mr. Burgess appeared with a silver basket in hand.

"They wanted to go down alone and I was really forced to accede," he calmly remarked. He has a great future, has this clever young man. All the publishers are after him.

Siloti gave his second recital Wednesday of last week in Mendelssohn Glee Club Hall before a good-sized audience. His program was interesting, and began where most pianists leave off, with Tausig's gypsy dances, which he played cautiously, and not at all in the mad, whirling fashion intended by the composer. Some numbers of Schubert followed Tausig's arrangement of theme and variations for four hands; then more Russians were served up. These gentlemen of the neo-Calmuck school have interesting and suggestive names, but

their music for the most part derives from Chopin and Schumann. Liadow, Glazounoff, Rachmaninoff, Arensky and Tchaikowsky—there's a group of consonantal names, barbaric names—yet their music roars as gently as suckling doves. The Rachmaninoff prelude in C sharp minor, heard at a previous recital, the "Music Box," by Liadow, and a Tchaikowsky romance were the most characteristic. Siloti also played some Chopin and Liszt in his nonchalant way.

\* \* \*

I hear, and not without regret, that Cremonini, the popular young tenor, has contracted consumption of the hasty variety, and that his life is despaired of.

Cremonini was here last season with Mr. Grau's company, and was in great demand socially, as well as artistically—too great demand for his health. He is a handsome, boyish chap, manly and unaffected, and from the prima donna to the chorus girl all liked him. Indeed, it was whispered that Jean de Reszké was jealous of him at one time—jealous of his prowess as a heart smasher, not as a singer. To my certain knowledge two singers, a soprano and a contralto, were wild over him season before last.

\* \* \*

A funny break, that made in the San Francisco Argonaut. "Charmion" is spoken of as an aerial interlude in the Seidl concerts at the Astoria. Fancy a symphony and a concerto! Fancy Clarence Andrews' feelings; fancy the feelings of that august body, the Society of Musical Arts—or is it Musical Arts Society?—when they read the paragraph!

\* \* \*

I knew it would come. When we palpitated over the news that Mrs. "Jack" Gardiner had broken her leg there were some scoffers who said, "Never mind; she will turn the accident to account." Sure enough; in the *World* there was a thrilling story of how Boston's pet, Mrs. "Jack," went to a piano recital in Steinert Hall, and was wheeled in a chair to a recess "out of view of the audience, but in sight of the stage." Now, I will wager that more persons in the audience gazed longingly at that recess than at Siloti and his piano. Mrs. Gardiner's—ahem—her fashionable right limb was in splints "below the knee." Oh! these dreadful newspaper details—and while she was pallid with suffering she enjoyed Siloti.

Then shrewd Henry Wolfsohn, his manager, introduced the pianist to Mrs. Gardiner, so I suppose now his vogue is assured in Boston.

Lucky Siloti.

What devotion to music!

\* \* \*

The Haarlaem Philharmonic folks engaged Mr. and Mrs. Georg Henschel for a song recital. This pair sing artistically, and the fact that Herr Henschel drops the final "e" from his Christian name lent a piquancy to his concert, and all musical Harlem was there. It was given, if I remember aright, at the Harlem Opera House, but this matters little; suffice it to say, when the Henschels were met by the committee—Harlem beats Hoboken and hell on program committees—the general air of happiness and good fellowship at once put the couple at ease. The committee informed the Henschels that a special stage setting had been prepared; something to surround their efforts with the proper atmosphere. "In fact," said the spokesman in a burst of Bronx-like confidence, "we have had the stage set for a smug bachelor's sanctum, and some of the ladies of the Harlem Branch for the Relief of Dyspeptic Cats have sent in various little ornaments to adorn the stage."

The Henschels were greatly impressed and went out smiling to sing their opening duo. As Mr. Henschel led his wife on he noticed that she gave a gasp, and he felt alarmed. She had been complaining of a cold. Then he looked about and tottered

to the piano. The singers, by a mighty effort, broke out into the music of their first number, and with swimming eyes got back to the dressing room. Georg almost dropped both "g's" from his name, and his wife told the committee he had apoplectic symptoms.

"But how to sing Schumann?" he moaned to Mrs. Henschel.

"Close your eyes and I'll make an inventory from the wings," she said in a sensible voice. Her husband went out again, and as he trolled forth in lusty tones the "Two Grenadiers," his helpmate hastily jotted down what she saw on the stage. Fancy a small Harlem flat and about the room arranged with devilish elegance a bicycle, a pair of slippers, a pair of rubbers, a bright-hued dressing gown, a rakish fishing net, a pair of foils, a work basket on a small centre table, a tiny clock, two umbrellas, two chromos, one representing the death of Uncle Thomas, the other the glorification of little Eve, a large, stuffed cat with staring, baleful eyes, a neat and highly polished "parlor" stove, a canary bird under a glass case—the bird being frozen to a sinister-looking twig—a lady's dressing gown, a pair of lady's slippers, some crochet work in bright colors, and last and least, a brass tea-urn. Cozy? Heavens! The Henschels struggled with a severe classical program, but could not work into the atmosphere of their surroundings. Mr. Henschel said he was divided in his desire to sing "Jesus Bleeds for Me" and "I'm a Rover of the Deep." When he goes uptown again he will insist upon having a bare stage with no "home-like ornaments."

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The New York Philharmonic Society has never been distinguished for its American spirit. Just as a sop to the Cerberus of patriotism, it puts one American composer's name on its program about once a year. Sometimes not so often. Mr. Seidl is not to blame, for he is an admirer of American music. He rates Edward MacDowell very high, and has praised the work of George Chadwick, H. W. Parker and Harry Rowe Shelley.

The latter gentleman is a pupil of the Bohemian Dvorák, and his first symphony was played here last summer at the Music Teachers' National Association. It was received with high critical acclaim. His second symphony was read with approval by Anton Seidl; and Mr. Francis Hyde, the president of the Philharmonic Society, promised to do all he could to get the composition a hearing. The program committee objected strenuously to any more music of an American. The classics were enough for the public, said these high-spirited mummies. But Seidl was obstinate. He brought the score and orchestral parts to a rehearsal and had the music distributed among the men.

"We will give it fifteen minutes," said Herr Seidl. But the song was never sung. The committee again objected, and of course the men refused to play. As Mr. Seidl is elected by the men he conducts, he was powerless and the score was removed. The objectors are Germans, who have lived here, prospered and made their bread and butter from American music lovers.

\* \* \*

These two stories were told by the Saunteress in last week's *Town Topics*:

Sibyl Sanderson, or, rather, Mme. Antonio Terry, is spending her first weeks of married life at Nice. True to bridal traditions the ex-prima donna is coyly hiding herself from public notice. The presence of a seventeen-year-old stepdaughter is, however, a somewhat unusual, and, if report be true, unwelcome adjunct to the honeymoon. It is said that Terry exacted three promises before the fulfillment of the long delayed wedding ceremony. Not only the change of religion, but the total renunciation of operatic aspirations and complete assumption of maternal responsibilities toward the



precocious child of his first marriage. This last condition aroused far more argument from the self-willed Sibyl than even the breaking of her Opéra Comique contract, or the forsaking of the faith of her childhood.

Apropos, a certain well-known *cantatrice* some time ago announced her intention of adopting, soon after her approaching wedding, some little waif upon whom to lavish her affection and wealth. Her prospective bridegroom consented to thus practice upon some little chance stranger the role of *paterfamilias*. Now the young woman had already picked out the beneficiary of her disinterested bounty; though the wedding which alone could give her a right to openly assume such obligations was still a thing of indefinite date. The little child in question, a girl, is at present in England. Her age is between three and four years, which would bring her birth to about the time that one of our most admired American songstresses was obliged to break her Metropolitan contract owing to an inclement climate and its injurious effects on her voice.

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Yet another Kneisel Quartet concert! They can't occur too often for me. New York has literally become Kneisel-ed during the past year, and the appearance of these four matchless artists—Schroeder, Svecenski, Roth and Kneisel—is as eagerly awaited as the approach of the tyrant prima donna. The program last night in Mendelssohn Hall was made up of Schumann's quartet in A, op. 41, No. 3; Saint-Saëns piano quartet in B flat, op. 41, and Beethoven's quartet in C, op. 59, No. 3. The lovely tropical Schumann music was wonderfully played, although the ultra-Schumannite could have taken exception to the tempo of the finale, and, perhaps, the second movement was taken a shade too fast. But the color, symmetry, architectural, penetrating, rhythmical life were satisfying, and above all the soul—the introspective, dreamy soul—of Schumann was in it all.

The piano quartet is stamped from first to last with the well-known impress of the Saint-Saëns music manufactory. It is arid, intellectual music, built up in cubic forms and without a melodic curve, a contour of heart-felt meaning or sincerity. Talk about Brahms as a formalist! Here is your true and everlasting slave to mere formal excellence. The old Saint-Saëns trick—caught from Liszt—of the figured chorale, the endless imitations, abortive little fugued passages and the square cut themes laid out like a Dutch garden in lozenges. All these are familiar Saint-Saëns mannerisms; even the touch of good-natured *diablerie* was not absent in the third movement. When Liszt was in doubt how to pad a composition he jammed in a chorale. Saint-Saëns follows his example, but more logically, for his is purely a mathematical brain.

The work was vigorously played, especially the last movement. Miss Mabel Phipps presided at the piano. She is a Joseffy pupil at the National Conservatory, and has many traits of her great master. Her rhythmical sense is keen, her touch elastic, and in scales pure, free and crisp, her wrists are elastic and all the figured and enlaced work of the piano part was crystalline. There was a slight hesitancy in the last movement in following the lead of the viola, but this was a hardly noticeable blur on

a performance to be proud of. The close of the poco allegro was so well done as to evoke enthusiasm. Miss Phipps is a capital ensemble player.

#### Boston Music Notes.

BOSTON, February 19, 1898.

MRS. ALICE BATES RICE has been engaged as soprano at Kings Chapel for the ensuing year. Several other churches were after Mrs. Rice, and this one was particularly fortunate in securing her. She is a pupil of Miss Clara Munger, and is also to take part in the performance of the "Pilgrimage of the Rose" to be given by the Cecilia in March. Two of the other soloists will be Mrs. Katherine McLeod and Miss Bates.

At the musicale given by Mrs. Manning, of Commonwealth avenue, Tuesday, Miss Alice Cole, Miss Laura Webster and Mrs. S. B. Field were the assisting artists.

Homer A. Norris, besides doing more teaching than he has done any season since his return from Europe, has found time to do considerable in the way of composition. The following pieces are now in press, to be issued by the Stevens Company: "As It Began to Dawn," Easter anthem; "Alleluia," an Easter solo, issued in two keys; a setting of Mr. Deland's "Deep in a Rose's Glowing Heart," a setting of John Boyle O'Reilly's "White Rose," "Memories," a duet for two nearly equal mezzo voices, first sung at Mrs. Ole Bull's closing concert in the Art Conference, and a "Christmas Fantaisie," for organ, based on the old tune "Antioch." Mr. Norris gave his lecture, "Master Musicians," at the Moody School in Northfield last week.

Mrs. Tippet gave a song recital at Mrs. Arthur Beebe's on Tuesday.

James W. Hill is a very busy man at present. Besides a thoroughly successful organ recital at Pittsfield, N. H., he has recently given a fine chamber concert and his weekly organ recitals, given on Sunday afternoons at 4:30 are attracting much attention. At the chamber concert Mr. Hill had the assistance of Arthur Foote, Miss Anna Miller Wood, contralto, and Alexander Blaess, 'cellist. The compositions were all by Arthur Foote, and received fine rendition at the hands of these artists.

Mr. and Mrs. Frank Lines gave a lecture recital on "American Composers" before the Woman's Club of Dedham on February 9.

At Mrs. Haskell's musicale at West Newton the music was furnished by Miss Priscilla White, Mrs. McLeod Austin and Maurice Parker. Miss White also sings at the College Club concert on Saturday afternoon, doing especial selections by Schumann and Von Fielitz.

The beautiful afternoon of Wednesday, the 9th inst., brought more than a hundred guests at Mrs. L. P. Morrill's reception. She was assisted in receiving by Miss Frances Reece and Misses Cushney and Bass. The pupils singing were Misses Grace Burnap, Mary Bass, Edith Cushney and Nina Loveren. The guests showed their appreciation of the music and pleasure in the delightful sociability always found in these musical afternoons by remaining until a late hour. Many professional people were noticed, artists and literary people, as well as musicians.

Miss Caroline Gardner Clarke, soprano, and Miss Harriet A. Shaw, harpist, gave a recital at Ogontz last month. In March Miss Clarke is to give a recital of Browning lyrics set to music by Clara Kathleen Rogers. The accompanist will be Miss Evelyn Benedict, and Mrs. Alice Kent Robertson will lend interest to the program by an outline sketch of Browning. Other work will be by a quartet of ladies, all leading artists of Boston.

Last Sunday morning the Central Church choir gave a service entirely of G. W. Marston's compositions. Mr. Marston was present and expressed himself as well pleased with their work.

Miss Bertha Cushing is in Boston for a short visit after her European trip.

Mrs. H. H. A. Beach is to give a concert for the benefit of the Elizabeth Peabody House on March 31, the compositions being entirely her own. She will have the assistance of four of Miss Munger's pupils—Mrs. Rice, Miss Richardson, Mrs. Barnes and Mrs. Austin—and also Miss Priscilla White, Miss Helen Wright, Mrs. Homer E. Sawyer, Miss Edith E. Tomy, Miss Edith Perkins and Miss Olive Mead.

Miss Pauline Wortman and Percy Hunt, pupils of the New England Conservatory, will appear at the first subscription concert, to be given under the auspices of the Beneficent Society of that institution.

An interesting concert was given by the pupils of the Faelten Piano School at Steinert Hall on Tuesday evening.

On the 7th inst. the advanced students of the New England Conservatory gave their first subscription concert at Steinert Hall, those taking part being Mr. Hunt, Miss Woltman, Frank Willgors, Frank Theobald, Alfred De Voto and Albert Weir, assisted by Leo Schultz. The eleventh concert in the faculty course came on the 16th, given by Mme. Helen Hopekirk and Miss S. Maud Thompson.

Miss Mabel W. Hall, a pupil of John C. Manning, gives a recital at Temple Hall, Masonic Building, Newtonville, on Monday evening, February 21.

Mr. and Mrs. Georg Henschel gave the first of the series of Boston vocal chamber concerts at Association Hall on Wednesday evening last before a small audience. They have been engaged by the management for two concerts prior to their sailing on the Teutonic on March 9. These recitals will be given on March 7 and 8, and the programs, in addition to some songs not sung by them here before, will contain several of their most popular songs, done at the request of many of their friends.

Frederick Smith, whose artistic singing in oratorio has met with much favor, has been engaged for the Springfield May Festival.

Victor Thrane while in Boston heard Mrs. Van Hofenberg Morrill sing in Bumstead Hall, and expressed himself most enthusiastically in regard to her voice and fine execution.

Clinton A. Hyland sang with great success in Springfield, Mass., on Monday evening. Mr. Hyland will sing the bass solo in Schumann's "Pilgrimage of the Rose" for the Cecilia, March 3.

Arthur J. Hubbard has just been appointed musical director and bass soloist of the choir of the Union Congregational Church in Worcester, one of the handsomest churches in New England. The choir will consist of Mr. Hubbard and three of his pupils, Miss Harriet Goddard, soprano; Miss Helen Day, contralto, and Dr. Joseph Dutra, tenor. L. Willard Flint, basso of the Mt. Vernon Church in Boston, who recently sang with great success in a concert given by the Choral Society of Newburyport, has been offered the position of bass and choir director of the North Avenue Congregational Church of Cambridge, the position which Mr. Hubbard vacates when he goes to Worcester.

At Miss Gertrude Capen's second pupils' recital Mrs. Mary Snow Reed gave Wieniawski's "Valse de Concert." Miss Capen's recitals are constantly growing in favor, socially as well as from an artistic view.

The recital in Steinert Hall on Tuesday evening by pupils of the Faelten Piano School was a great success. The program was interesting, including, as it did, a suite of pieces by Grieg, a suite by Moszkowski and Chopin's B minor Sonata. In this recital Mr. Faelten's pupils continued the high standard already established. Artistic feeling characterized the rendering of each number, there being a freedom from overdrawn or ready-made effects. The solo numbers were played from memory and the ensemble was excellent. The hall was filled with friends of the school, many musical people being present, and the young artists were enthusiastically received.

#### Frederick Fairbanks.

Assisted by Mr. and Mrs. Mallinson, of Copenhagen, Frederick Fairbanks gave a concert in Leipsic on February 8. The Brahms' Variations on a Theme of Händel's was the opening number, and in this not always "dankbar" and sometimes dull composition Mr. Fairbanks displayed abundant technical resource and intelligence. Later, he was more successful in two studies of Chopin, Liszt's "Liebestraum" and the Schubert-Liszt "Hungarian March," for which he gained a bis.

Mrs. Mallinson sang works of Grieg, Kjerulf and Mallinson with excellent taste and a quiet reserve, which was a welcome relief after so much noise and so little singing, which has been the case in Leipsic this season. The accompaniments of Mr. Mallinson were at all times satisfactory.

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BROOKLYN OFFICE THE MUSICAL COURIER,  
294 FULTON STREET, February 21, 1898.

THOSE wishing to communicate with the office of THE MUSICAL COURIER in Brooklyn are requested to note the change in address, which represents the downtown store of Wissner's.

A hard question to answer is: Is there always either a feast or a famine in music? The week just passed has been crowded to its utmost capacity with noteworthy affairs, and perhaps for the benefit of the critics; so far the only large concert announced for this week is Fannie Bloomfield-Zeisler's piano recital in Association Hall.

The Boston Symphony concerts were of course the notable affairs, the "Tannhäuser" production following.

The way Paul is growing among the people is something remarkable and something which cannot be overlooked, but must invite comment. The people of Brooklyn are conservative, even to a painful degree, but this man has commanded the admiration of the most critical; indeed, the greater the critic the more his admiration and respect for this conductor. There was much delight expressed at the announcement in THE MUSICAL COURIER that Paul was to remain in this country with the Boston Symphony, and the next season promises to be a brilliant one with him at the baton.

The matinee concert was well attended, and again the young people were out in full force. It is evident that the program was selected with them in view, as it was rather lighter than the usual Boston Symphony program, containing the "Ruy Blas" overture and the Delibes' "Sylvia" suite. In justice to the audience I will state, however, that the Beethoven "Pastorale Symphony" received almost as much applause as Delibes.

The soloists were Mme. Marie Barna, soprano, and T. Adamowski, violinist. Mme. Barna sang Foote's "Love Me if I Live," a song of Grieg, and a beautiful number of Weill's, in which she had the violin obligato of Adamowski. Madame Barna was at her best in the last named.

Adamowski played beautifully, his Beethoven "Romanza," however, showing rather more suavity than Beethoven requires, and in the Paganini number his intonation was not always flawless, but on the whole his playing was full of charm and interest.

At the evening concert there were two great numbers. Probably no one present will ever forget that presentation of Tchaikowsky's Sixth Symphony, which was brought out in the most perfect manner conceivable. The soloist of the evening was Alwin Schroeder, who played a concerto for 'cello by C. M. Loeffler, one of the numbers of the Boston Symphony Orchestra, whose name as composer is not unfamiliar. Loeffler was surely fortunate in having his work presented in so magnificent a manner as it was by Schroeder and the Boston Symphony. When a man writes with the knowledge that he will receive such a presentation, what is there left for him to desire?

Loeffler is talented; the concerts left no room for doubt of that. There was much display of originality, especially in form, the five movements being connected without the usual intervening waits, and all the changes of tempo, style and key are arrived at with the utmost ease, and yet are absolutely and pronouncedly distinct. That the interest of the audience can be held through such a supposed strain is in itself enough to stamp the composition as good. The closing number was the prelude to "Die Meistersinger," which was a delightful forerunner to the next concert, which will be a Wagnerian program, and the last of the season.

"Tannhäuser," under the management of the Academy of Music, drew a large audience, which seemed well pleased with the presentation. The work which devolved upon Gadski, Barna, Kraus and Bispham was well discharged, Kraus showing much histrionic art. Navarro is gradually

interesting outside companies in the Academy, and even now the house is occupied almost every night.

The most successful entertainment ever given under private auspices was given on Friday night at the Hotel St. George, when the Ondricek-Schultz Quartet appeared before an audience of about 600 people. The quartet, consisting of K. Ondricek, P. Fiumara, F. Zahn and Leo Schultz, was assisted by Mrs. E. B. Kearney, contralto, and Robert Thallon, piano. Mr. Fiumara, who is also a baritone, sang delightfully; he is a pupil of Campanari. The following program was given:

Quartet, E major, op. 80.....Dvorák  
(First movement, allegro.)  
Messrs. Ondricek, Zahn, Fiumara and Schultz.  
Song, Il est Doux, Il est Bon.....Massenet  
Mrs. Emma B. Kearney.  
Violin solos—  
Romanza.....Wieniawski  
Spanish Dance.....Sarasate  
Mr. Ondricek.  
Baritone solo, Prologue from Pagliacci.....Leoncavallo  
Mr. Fiumara.  
Cello solos—  
Andante.....Goltermann  
Serenade.....Haydn  
Elfantanz.....Popper  
Mr. Schultz.

Songs—  
A Toi.....Bemberg  
O That We Two Were Maying.....Nevin  
Mrs. Kearney.

Duo for violin and 'cello—  
Huguenots, fantasia.....Vieuxtemps-Servais  
Messrs. Ondricek and Schultz.

Quartet, D major, op. 64.....Haydn  
Adagio and finale.  
Messrs. Ondricek, Zahn, Fiumara and Schultz.

The concerted work was absolutely flawless, the shadings, ensemble and dynamic effects being above criticism. The solos of both Ondricek and Schultz were rapturously received, as they well deserved. Of the duo between the violin and 'cello I have spoken in glowing terms before, and the audience proved my assertions correct.

Mrs. Kearney sang with very much musical taste and finish. Her voice is both agreeable and sympathetic. Thallon is a superb accompanist, and, although a soloist and musician of high standing, very graciously consented to act as accompanist upon this occasion. The local press was much more than ordinarily kind.

The concert on Wednesday night given by the pupils of Tobias Westlin was interesting and well given. There was ample proof that Mr. Westlin is an earnest, intelligent teacher, and one who works for the good of the pupil. Where all did so well it would be difficult to criticize individually. I will only say that George Lind, a young lad of sixteen, has an exceptional talent. His piano numbers, Chopin's Impromptu op. 29, Händel's Gigue and Chaminade's "Pierette," were all played with great style and individuality. He also played an organ solo, and did it well.

Mrs. Alma Booth Westlin and Mrs. Selma Booth Cook sang several delightful numbers; both have beautiful voices under high cultivation. They are pupils of Emma Howson, which is enough to stamp them with the success which her pupils always have.

On Friday evening an invitation musicale was given by Misses Bertha L. Clark, violinist, and Fannie Devilla Ball, pianist, at Wissner Hall, where they interested their audience by the fine selections and the nice way in which they were presented. The most imposing number probably was the Rubinstein sonata for violin and piano, which reflected ambition on the part of both young ladies. Miss Clarke, among other well given numbers, was especially dainty and artistic in Schubert's "L'Abelle." Miss Ball, although very slight in appearance, has a crisp, clean technic and considerable power.

On Saturday morning Perlee Jervis gave another of his interesting piano recitals, in which he had the valuable assistance of Miss Hildegard Hoffman, whose singing becomes more enjoyable daily under the instruction of Oscar Saenger. Among other numbers Miss Hoffman was especially delightful in a charming song of Pugno, "Malgre Moi," and that beautiful dramatic ballad "Song of the Sirens," by Henry Holden Huss. Miss Jessie Jervis is also to be complimented upon the charm of her accompaniments. The piano pupils who appeared were Misses Imogene Peck, Sarah Shepherd and Ella Greason. Mr. Jervis gave his usual talk upon the use of the clavier.

On Monday night at a concert given in the Church of the

Redeemer the program was enhanced greatly by the assistance of Mr. and Mrs. Alex Rihm, who are always enjoyable in everything they do. In addition to the accompaniments, for which Mr. Rihm is well known as exceptional, he played two solos and was enthusiastically recalled. Mr. Rihm has also made a two piano arrangement of the Weingartner orchestration of Weber's "Invitation to the Dance," which will be performed shortly, and which has been pronounced fine by those who have seen it.

Mrs. Rihm was in fine voice and sang with much ease and style. Her voice is a clear, ringing soprano, and her interpretations are intelligent. The numbers in which she appeared were "Meine Liebe ist Grün," Brahms; "Kukuk," H. Hofman; "Lovers' Wishes," Bendall; "Spring Song," O. Weil, with violin obligato by Maurice Kaufman, and in the duets "Calm as the Night," Goetze, and "The First Song," Goetze, for which Mr. Rihm arranged a charming violin obligato. Miss Dorothy Moller sang the contralto parts and also gave some solos very well. Maurice Kaufman, the violinist, is always artistic and enjoyable. His solos were very beautifully given and were well received.

At Christ Church, Bay Ridge, Rev. Bishop Falkner, rector, on Ash Wednesday evening, February 23, at 8 o'clock, Adam's cantata, "The Cross of Christ," will be given by the choir, under the direction of Henry E. Hard, organist and choirmaster, assisted by Felix Leipniker, violin, and Geo. H. Tooker, 'cello. Solos will be sung by Miss Mabel Mackenzie, soprano; Mrs. H. E. Hawes, contralto; Geo. Larson, tenor, and Edward F. Wunder, bass.

Mrs. Georgianna Gooding, the soprano of the Dutch Reformed Chapel at Bay Ridge, gave a very successful musicale on Thursday evening. She had the assistance of Miss Adeline Watt, Benjamin R. Chase, Miss Katherine Hopkins, Chauncey Parsons McKnight, Miss Eva Hawkes, Mrs. E. H. Gammaus, Miss Laura B. Phelps and William S. Frampton.

The quartet and chorus of Christ Church gave a fine presentation of Rossini's "Stabat Mater" last night. The personnel of the quartet is Mrs. Charles Delapierre, Miss M. Louise Mundell, Mr. Joseph McCarthy, Dr. Victor Baillard, and Robert A. Gaylor, organist.

A farewell organ recital is announced for March 7 by the Brooklyn Institute, when the following program will be given by the French organist, Alexandre Guilmant:

Toccata in F.....J. S. Bach  
Berceuse.....Rousseau  
Caprice in B flat.....Guilmant  
Fourth Concerto in F.....Händel  
Pontifical March (first symphony).....Widor  
Marche du Sacrament.....Chauvet  
Sixth sonata, op. 86.....Guilmant  
(Dedicated to Ch. M. Widor.)  
Pastorale.....César Franck  
Improvisation on a given theme.  
Grand chorus in March form, op. 84.....Guilmant  
(Dedicated to William C. Carl. Manuscript.)

It is definitely announced that Oscar T. Murray has arranged to have one piano recital at the Academy of Music by Josef Hofmann. Before this, however, Brooklyn will have that long deferred pleasure and education of hearing Pugno, that superb artist whose recent successes have been so enormous. Pugno will appear at the next Seidl concert in conjunction with Ysaie, who will be heard this time under more fitting auspices than he was before. He will play with the accompaniment of Seidl and his orchestra, besides which he and Pugno will play the Joachim arrangement of Liszt's Twelfth Rhapsody, which in itself is an enormous attraction. Pugno will play the Grieg concerto which made such a reputation for him at a Philharmonic concert in New York, and which revealed to the people the magnitude of the artist. This is the complete program:

Overture, Manfred.....Schumann  
Piano concerto, A minor.....Grieg  
M. Pugno.  
Prelude, choral and fugue.....Bach  
Violin concerto, F major.....Lalo  
M. Ysaie.  
Norwegian melody.....Grieg  
Twelfth Rhapsody.....Liszt-Joachim  
M. Ysaie and M. Pugno.  
Ride of the Valkyrie.....Wagner  
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**VAN DER STUCKEN INDORSED.**

CINCINNATI, Ohio, February 30, 1898.

*Editors The Musical Courier:*

THE College of Music Board of Directors met for reorganization last week, and elected William McAlpin president. He will serve without compensation. The same executive was re-elected—Messrs. Fred H. Alms, J. G. Schmidtapp and Alex. McDonald.

A resolution was adopted unanimously indorsing Mr. Van der Stucken. Of course he will remain. Why not? The college seems to prosper under him, and he holds a contract which binds him to the college for three more years. J. A. HOMAN.

**Metropolitan Sunday Evening Concert.**

NOT with the usual blare of trumpets and glare of lights did the Damrosch season end at the Sunday evening concert. Quite a theatrical exit, however, was made by Mr. Damrosch. The closing number was the "Farewell Symphony," by Haydn.

Before raising the baton, candles were lighted at each musician's stand, and with quite a flurry the symphony opened with full orchestra. First the horn player and then the trombone man were suddenly called home. One by one dropped out the violas, flutes and violins, each extinguishing his candle, until only a duo was left and his royal highness Damrosch. At this juncture the house was darkened and the remaining three lights were extinguished to the wail of slow music. Quite weird was the effect, and one's mind traveled back to the days of Haydn. It was easy to believe that each man had wearied of a long and tedious rehearsal, and had betaken himself to the tavern around the corner where he sipped beer from a stein without a quaver or a semi-quaver.

It was a fairly good concert. Opening with Goldmark's overture "Spring," so noisily played that one was forced to believe each leaf had opened like the discharging of a small torpedo, and the robin was afflicted with a cold, it made one long for Mr. Thomas and his well trained men. One's thoughts wandered back to the "great white city" and the orchestra of '98. Those who heard that music will always yearn for something past, that can never return.

Ysaye, that "tower of strength," played the concerto of Mendelssohn as no one but Ysaye can play it. What a master of heart throbs and plaintive soul searching tone is he!

What can it be that Mlle. Seygard has done that displeases Mr. Damrosch? It is always expected that favoritism will exist, but such an artist! with that glow of temperament! is deserving of more courtesy than she received from the conductor, and I for one gloried in her triumph in forcing him to grant her an encore.

Campanari seems to have recovered from his throat affection, and sung with especially fine effect the "Eri tu" from "Ballo in Maschera," Verdi.

**Gullmant.**

Gullmant's dates are almost solidly filled until March 12. It is possible that the master may remain until the last of March, as he receives daily applications to give recitals during that time.

**Mary Louise Clary.**

Mary Louise Clary will be heard in a Lenten concert recital in Ripon, Wis., this evening under the auspices of Ripon College. This concert is under the management of Frederick Lane, director of the musical department of that institution, and is one of a noteworthy series of such high class entertainments. Subsequent to this date Miss Clary will also give a recital at DePauw University.

**Lamperti University of Music.**

A MOVEMENT has been inaugurated for the establishment in this city of an incorporation to be known as the Lamperti University of Music, which is to have as its Dean Mme. Edvige Lamperti, widow of the late Francesco Lamperti, the great Milanese vocal teacher, the man who taught the great opera singers of recent date, such as Albani, Valeria, Sembrich, the Van Zandt, Galassi, and scores of formidable vocal artists.

The first step toward the establishment of this institution was in the form of a reception given on the evening of February 11, at the Parker, on West Thirty-ninth street, under the auspices of Mme. Giulia Valda in honor of Madame Lamperti.

The president of the occasion was John Quincy Adams, who introduced Mrs. Flora Adams Darling, founder-general of the Heredity and Patriotic Society, who read the



Photo by Lili, Berlin.

MME. EDVIGE LAMPERTI.

opening address, impressing upon the minds of all lover of music, the importance of establishing a great vocal school in America. The Italian Consul responded for Italy, and spoke with feeling eloquence upon the life and work of one of the greatest maestros Italy has produced, Francesco Lamperti. Madame Lamperti, who came over from Italy to join Madame Valda in founding the school, paid a very graceful tribute to America, where she thought the possibilities of music so great, and hoped to make the Lamperti School worthy of the name of Lamperti in America. Thanking the Italian Consul for the warm tribute he had paid to her husband's memory, whose co-worker she had been for so many happy years, stating also that Madame Valda had been one of her husband's most gifted pupils.

Madame Cappiani warmly indorsed the school; giving the distinguished artists a hearty welcome to America, especially those who had studied under the same famous teachers as herself, and bidding them God speed in their enterprise.

John Quincy Adams represented Chauncey M. Depew, who was unavoidably absent, and was to have responded for America. Mr. Adams spoke most eloquently upon the

power, charm and refining influence of music, especially when interpreted by the well trained and cultured voices. Aunt Louise Eldridge responded in her own original and spicy manner.

The following are among those who were present on this occasion:

Hubert Arnold, violinist; William H. Barber, solo pianist; Herr Hans Kronold, cellist; Herr Ern, violinist; Albert Gerard Thiers, tenor; Master Ruben Demarest, pianist; Adolph Glose and daughter, Mrs. Alice Shaw, Miss Fanny Hirsch, contralto; Mrs. Mahony and Miss Ryhmis and Miss Emeli Siebald. The ladies' reception committee were Mrs. Frank Leslie, Mrs. George Fisk, Mrs. Frank Tilford, Mrs. James Mahony and Aunt Louise Eldridge.

Among the guests were Italian Consul General Signor Tosti; the Spanish Consul, the German Consul, Julius Lyons, Mrs. Burniss, president of the United Society, Va.; Mr. and Miss Burniss, Miss Elliot, Mrs. Cone, Mr. and Mrs. George Batchelder, Mrs. John Townsend, of Colonial Dames; Mr. and Mrs. Howard Robins, Mrs. de Volney Everett, of the Daughters of the Revolution; Mrs. Louis J. Allen, Mrs. Leroy Smith, United States of 1812, including officers of the Navy Washington Chapter, officers of the Continental Chapter and of the Dames of the Revolution; Mrs. General Ferdinand P. Earle, of the Washington Heights Chapter; Mrs. John Quincy Adams, Mrs. Prug, Miss Lavinia Dempsey, president of the Holland Dames; Mr. and Mrs. Conselles, Mr. and Mrs. Gordon Dilworth, Signor and Madame Bassani, Mrs. Alice Maddox, Mrs. Keppler, Mrs. Hazard, Mrs. Herman, Miss Bessie O'Byrne, Miss Alice Mitchell, Mr. and Mrs. Chenwith, Holland Daughters, Miss Fielding-Lewis-Williams, Mr. and Mrs. Osborn, Philadelphia; Mrs. Nelson Chesman, Chicago; Mrs. Chas. D. Bourgois; Professor Wortman, Mr. and Mrs. Halsey, New Jersey; Mrs. Reeves, Virginia; Professor Willard, of the French Academy; Mrs. Leck, Royal Academy, England; Mr. and Mrs. Childs, Miss Lawson, Baltimore; Miss Brown, California; Murat Halstead, Sig. Perugini, Mr. and Mrs. Fletcher, Mr. and Mrs. Gus. Finck, Miss Finck, Mr. and Mrs. Elliott, Mrs. Charman.

Madame Lamperti returned to Italy yesterday on the Lahn in order to arrange her late husband's estate and bring his effects to this country, these effects consisting of the records, the library, the musical library and such personal relics as were associated with the late master's career as a teacher.

The incorporation will be perfected during the spring, and Madame Lamperti will return during the summer, by which time the location, the faculty and the general staff of this new institution will have been selected, and the university be prepared to enter upon its work.

A number of wealthy citizens have interested themselves in the creation of this musical foundation, the chief promoter, however, being Mrs. Flora Adams Darling, Founder General of the Patriotic Societies of America, and head of the Daughters of the Revolution and the Columbian Art Association and the Edward Irving Darling Musical Society. This lady has given much thought and time to the discussion and elaboration of the project, and many of her friends and associates are interested in advancing the new musical institution, further particulars of which will appear later.

**A. Victor Benham's Recital.**

A. Victor Benham gave a recital at his studio on the 14th inst. for several of his pupils, and played the following remarkable program:

Sonata, op. 106..... Beethoven  
Fantaisie, C minor..... Mozart  
Toccata in F..... Bach-Benham  
Fantaisie, op. 17..... Schumann  
Sonata, op. 11..... Chopin  
Twelve Etudes, op. 10 and 25..... Balikareff  
Islamey Fantaisie..... Balikareff  
Chaconne (arranged for the left hand)..... Bach-Zichy

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BOSTON, Mass., February 30, 1898.

F. A. MAHAN in THE MUSICAL COURIER of February 16 quotes from Kastner's "Manual Général de Musique Militaire" (Paris, 1848) a sentence with reference to the invention of a double bass clarinet by Adolphe Sax. He argues therefore that Mr. Richard Kohl's double bass clarinet, employed here in Boston in Mr. Loeffler's symphonic poem, "The Death of Tintagiles" (January 8, 1898), and afterward at an Aschenbrodel concert in New York, is not a new instrument.

I wrote a few words about this instrument for THE MUSICAL COURIER in January, and I am therefore interested in Mr. Mahan's remarks. Mr. Kohl certainly never claimed in any conversation with me that his instrument was the first double bass clarinet; but he did claim that it was the first one on which anyone could play with any effect.

On pages 231 and 232 of Kastner's Manual there is the story of how Sax invented a bass clarinet, superior to the one formerly used. On other pages there are tributes to the basso clarinet and the saxophone of Sax, but is there any statement concerning the actual use of a double bass clarinet invented by Sax?

Berlioz in his "Treatise on Instrumentation" (London, 1858), pp. 115 and 116, speaks admiringly of Sax's improvements in clarinets and bass clarinets, but does he mention a double bass clarinet?

I find no notice of any double bass clarinet in Mahillon's "Catalogue Descriptif et Analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles" (Ghent, Vol. I., 1893, Vol. II., 1896), wherein many strange instruments are described—from a mandirâ to the Berliner Pumpen, invented by J. G. Moritz in 1883; from the accordion to the Zwerchpfeiff—no notice of it in the catalogue of Snoeck's collection (Ghent, 1894), although forty-five clarinets are therein described, among them the bass clarinet of eighteen keys and in the form of a bassoon, as well as the batyphon (a kind of bass clarinet in the shape of a Russian bassoon), and the clarinet serpent (a singularly shaped alto clarinet). There is no notice of it in Chouquet's "Catalogue Raisonné of the Museum of the National Conservatory of Music" (Paris, 1875). I find no mention in Pontécoulant's "Organographie" (two vols., 1861), nor in Lavoix's "Histoire de l'Instrumentation" (1878).

It is true that Fétis in his life of Sax ("Biographie Universelle des Musiciens," Paris, 1864, Vol. VII., p. 414), says: "Sax is also the inventor of a double bass clarinet in E flat (a fifth below the bass clarinet), of powerful sonority and great effect." But when and where was this instrument used in public performance?

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Constant Pierre says in "La Facture Instrumentale à l'Exposition Universelle de 1889" (Paris, 1890), p. 19: "Mr. Ad. Sax, according to Messrs. Kastner and Gevaert, constructed a double bass clarinet in E flat, and even a 'clarinette-bourdon,' which were not employed by composers, so far as we know, and which, at any rate, are ignored utterly by our generation. Besides this one, a Prussian named Skorra exhibited one of these instruments at London in 1862."

I now quote from the *Pall Mall Gazette*, January, 1892: "Messrs. Besson have lately exhibited at their works in Euston road an instrument completing the wood-wind family. The pedal clarinet, as it is now very happily called, stands an octave below the bass clarinet, and in one of its two varieties produces the lowest note yet attained by any one instrument, with the one exception of the organ. Its tone is wonderfully distinct, even in its deepest notes, and it is far more agreeable than that of the double bassoon, with which it is most closely allied in compass. It has a range of three octaves. Its qualities were admirably exhibited by Mr. Bretonneau, of the Paris Opéra."

The Fontaine-Besson double bass clarinet in B flat is described in Pierre's book, above quoted, on pp. 19-20, 77-82 (page 79 gives a picture of it). Pierre says: "This clarinet is not yet completed (September 25, 1890), but preparatory attempts are advanced far enough to determine its form and mechanism."

In Pierre's book, pp. 258-260, there is mention of a double bass clarinet in F, sounding the octave below the alto clarinet of the same key, "but this instrument is not really a double-bass clarinet." Pierre adds, "The true proportions of the bass clarinet were found only after long experimenting, and the instrument is not yet absolutely perfect in equality of tones, purity of intonation, or fingering of highest notes. The same problem is offered to-day by the double bass clarinet. \* \* \* It is not displeasing, then, to see several makers constructing this instrument; it will be surely interesting to compare those made by Messrs. Albert, Fontaine-Besson, and Evette and Schaeffer. The last named, who have already made, as Mr. Albert has made, a clarinet in Fa grave, are now constructing one an octave below the bass clarinet in B flat."

On page 21 of "Le Matériel Sonore des Orchestres," by Victor Mahillon (Brussels, 1897), I find this note: "A little while ago double bass clarinets were built; they are in B flat, an octave below the bass clarinet; their real effect is consequently two octaves below."

These questions then arise:

(1) Was the double bass clarinet or the bourdon clarinet of Sax ever played in concert or in an operatic performance?

(2) Are there examples of either one of these instruments now in existence?

(3) Is, or is not, Mr. Kohl's instrument the first that was ever played in the orchestra at a public performance?

A Fontaine-Besson double bass clarinet was exhibited at the World's Fair, Chicago. I have been told that no one could play it; that it was not to be played.

But I should prefer to hear the story of Mr. Kohl's arrangement with Mrs. Fontaine-Besson concerning this instrument from his own mouth. I do not wish to do him or anyone else injustice by giving a necessarily imperfect and possibly mistaken account.

The part played by Mr. Kohl at the symphony concert in Boston was written originally by Mr. Loeffler for the bass clarinet. When he wrote it, he did not know of the existence of Mr. Kohl's instrument.

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My brilliant friend, Mr. Vance Thompson, in "Books and Bookmen," published in THE MUSICAL COURIER of February 16, refers to Foigny's "Les Aventures de Jacques Sadeur," and he gives the date "1716."

I have an edition of this curious work published at Paris by Claude Barbin in 1692. The title is "Les Aventures Jacques Sadeur dans la Decouverte et le Voiage de la Terre Australe, contenant les Coutumes et les Moeurs des Australiens, leur Religion, leurs Exercices, leurs Etudes, leurs Guerres, les Animaux particuliers à ce Païs, and Fontes les Raretez curieuses qui s'y trouvent."

This book was printed at Venice in 1676. Some say the author was Gabriel Foigni, a naughty fellow, once a Franciscan. At Morges he was "Chantor of the Church; but one day going to sing after a fit of debauchery, he committed such indecencies in the Church, that he was turned out." He then settled in Geneva, "where, to support himself, he went from house to house, teaching young scholars grammar, geography, &c., and the French tongue to the Germans. He married, after some time, a young woman of the dregs of the people, who had not the character of being so modest as Lucretia." The Church complained of Australis, as the book was called—some say it was published at Vannes, not Venice, in 1676; and Foigni, "being carried before the Magistrate, confessed, when he was pressed by a strict examination, that himself wrote the book, in order to get some money." Concerning the disgrace that fell upon him in later years see Bayle's Dictionary, article "Sadeur," note G. You will find there extracts from Sadeur's work, extracts more entertaining than profitable. In sooth, a naughty fellow!

Your Buffalo correspondent, in a letter dated February 9, speaks of "a popular superstition" in Buffalo "that Mrs. Henschel never sang until she became Mrs. Henschel," and quotes a review from the Buffalo COURIER of a concert given by Miss Lillian Bailey (now Mrs. Henschel) in that town, June 3, 1878.

I happened to look over some old programs last week and I found this program of a "Testimonial concert tendered by the Second Church Young People's Fraternity to Miss Lillian Bailey" in Union Hall May 4, 1878. Mr. Lang, M. W. Whitney, C. R. Hayden, J. F. Winch, A. W. Foote (sic) and the Schubert Quartet (Messrs. Want, Chubbuck, Harlow and Babcock) took part. Miss Bailey then sang the "Jewel Song" from "Faust," two songs by Franz, Liszt's "Jeanne d'Arc au Bucher," and Kücken's "Hie Thee, Shallop," with the Schubert Quartet.

I saw in *Le Menestrel* (February 6) a notice of the death of Augusta Albertini-Baucardé at Florence. Opera singer, she had a brilliant career in Portugal, Spain, Italy, but she came to grief in London as Leonora outside of the Tower in 1856, and Ireland, mentioning her first appearance in America, at New York, in 1859, says that she had passed her usefulness. What I wish to know is: 1. What was her maiden name? (Chorley and Lumley say she was English by birth). 2. Date of her début at the San Carlos, Lisbon, "when she was seventeen years old?" Did not Mrs. De Vere-Sapio study with her for a time?

Mr. Siloti gave the second of his piano recitals in Steinert Hall Monday afternoon, the 14th. Although Tausig's "Zigeunerweisen" displayed the fluency of his

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technic and the abandon of his bravura, I was sorry he played it, for it is an aimless, futile thing, without beauty or true strength. This was followed by the familiar Schubert Impromptu in A flat, which was taken at too fast a pace, a little rigidly and too much in garish light. It thus lost melancholy suggestiveness; there was no twilight effect, there was no mystery, and the repetition of the chief theme became exasperating. Two sets of variations came next. They were separated by a pause, and yet there was the thought of too many variations, although the pieces were superbly played. The prelude, op. 25, of Glazounoff, is far inferior to the prelude "La Nuit," by him, which was heard the Saturday before, and Arensky's "Consolation," op. 36, and "Logardes"—I hope that this is not an improper word—are smug and genteel things, which should be played in a parlor furnished by a "specialist" who receives "clients" in a "studio." But the waltz, op. 10, by Rachmaninoff, is delightful in melodic grace and piquant harmonic treatment. Mr. Siloti played it with such elegance that he was obliged to repeat it, and he also played the noble prelude, op. 3, by Rachmaninoff. I was glad to hear Liadoff's "Music Box" again. I am told by certain deep thinkers that it is a trivial piece, and that no self-respecting person should enjoy it. But I forgot to take my ear-caps with me, and I fear I should not have donned them, if I had had them in a pocket.

Heavens and earth! Why should anyone be ashamed of liking a humorous trifle. The piece is well made—it's exquisite fooling—and Mr. Siloti played it in exquisite fashion. The deep thinkers probably prefer Beethoven's Sonata op. 110. I am simple enough to enjoy also Tchaikowsky's "Romance," op. 5, but I do not wish to hear again the Tchaikowsky-Pabst "Onegin" paraphrase, even if Mr. Siloti should play it. Delightful was his performance of the Twenty-sixth Etude, by Chopin, and the B flat minor scherzo was given with amazing brilliancy, although I have heard more sympathetic interpretations. The concert ended with a thunder and lightning performance of Liszt's Fourteenth Rhapsodie.

I understand that Mr. Siloti will play here again March 12, when he will be assisted by Messrs. Kneisel and Schroeder.

\*\*\*

Francis Rogers gave a song recital Thursday afternoon, February 17. His program was varied, catholic, interesting, and just a little too long. He began with songs of Carissimi, Scarlatti, Caccini; remembered Schumann and Franz, sang a group of French songs that are not familiar here, and ended with a group of English ditties. One of the French songs was Fabre's "Setting of L'Orgue," by Charles Cros, a creepy, sinister poem from "Le Coffret de Santa"—I wish Vance Thompson would English it.

Sous un roi d'Allemagne, ancien  
Est mort Gottlieb le musicien.  
On l'a cloué sous les planches.  
Hou! hou! hou!  
Le vent Souffle dans les branches.

Then there were charming settings by Hahn of two of Verlaine's poems.

Mr. Rogers has good stuff in him. He has an agreeable voice of sufficient compass, taste and intelligence. But he must at once rid himself of a tremolo which occasionally plays the mischief with his intonation.

\*\*\*

There were two concerts last week that gave great pleasure. Three eminent virtuosos visited us, the programs presented were of a high order and the performance was dignified and eminently musical in spirit.

And I feel it my duty to again deplore the fact that the management of the Boston Symphony Orchestra did not find it good this season to engage either Mr. Ysaye or Mr. Pugno or Mr. Gerdard for a symphony concert in this town.

I here record the fact that Mr. Leo Schulz, of the

Symphony Orchestra, will play at the sixteenth concert, February 26, a cantilena by Goltermann and Popper's "Dance of Sylphs."

Messrs. Ysaye and Pugno appeared in Music Hall Thursday evening, February 17. The concert began with Fauré's ingenious, original and beautiful sonata for violin and piano. I say "original," for the resemblance of one of Fauré's themes in the first movement of the sonata to a theme of Raff does not distress me, and it is no doubt accidental. I doubt if I have ever heard such polished and sympathetic ensemble of violin and piano. Mr. Pugno's performance in this sonata was a revelation of what the use of the piano in ensemble may be. It was his first appearance in this city, and had he played nothing but the piano part of this sonata the impression made by him would have been indelible. A pianist of rare elegance, grace, ease! A master of mezzo-piano, piano and pianissimo that is yet virile! His performance of the prelude and fugue in F minor by Bach—especially that of the prelude—was one of great beauty, and he dazzled the audience by the brio and mastery over gradations of tone in the piece in A by Scarlatti. His interpretation of Schumann's "Faschingsschwank" pleased me less, probably because I do not care much for the work itself, and his delivery of the polonaise, op. 22, by Chopin, seemed too swift and, in a way, perfunctory. Mr. Ysaye played Vieuxtemps' Fourth Concerto with piano accompaniment, by Carlos Sobrino, and pieces by Wagner-Wilhelm and Guiraud. He was at his best, and I see no occasion for ransacking the dictionary in search of unusual terms of eulogy. He was at his best, and you know what that means.

To the disgrace of Boston, the audience that evening was not a large one, but Friday afternoon told a different story, when Mr. Gerdard also appeared. The concert opened with a brilliant performance of Saint-Saëns' fine trio in F. How differently this French chamber music sounds when it is played by those who are fully in sympathy with it and are also virtuosos of intelligence. Mr. Gerdard showed an advance in solidity and authority by his playing of a sonata by Locatelli. Is the piece an arrangement by Patti of a violin composition, or did Locatelli design it originally for the 'cello? In the catalogues of Locatelli's works I find no reference to a 'cello sonata. Mr. Pugno played the so-called "Moonlight" sonata, of which the first movement was especially beautiful in tonal quality. Mr. Ysaye played (with organ and piano) Bach's Concerto in E major in masterly fashion—the adagio was indeed celestial music—and Wilhelm's "Parsifal" paraphrase. He played again, and there was Schumann's trio in F to come, according to the program; but after the concerto by Bach and the Wagner paraphrase I did not wish to hear any more music.

PHILIP HALE.

#### Jerome Quintano.

Jerome Quintano will be the soloist at the concert which is to be given by Fanciulli's Seventy-first Regiment Band on February 26.

#### Richard Burmeister.

Richard Burmeister's first recital in New York will take place on Tuesday afternoon, March 15, in Mendelssohn Hall. The eminent pianist is further engaged to give recitals in Morristown, N. J., on February 28, and in Columbia, S. C., on March 24.

#### Gertrude May Stein.

Gertrude May Stein has been engaged for the Cincinnati festival to sing the leading contralto parts. Miss Stein is very busy now. Last Monday she sang with the Kneisel Quartet in Utica, and in a few days she will make an extended tour through the West, when she will sing in Toledo, Chicago, Minneapolis, St. Paul, St. Louis, and on her return in a number of Eastern cities.

#### Boston Symphony Concert.

THE fourth concert of the Boston Symphony Orchestra took place last Thursday night at the Metropolitan Opera House. The following tremendous program was presented:

Overture to Egmont, Op. 84.....Van Beethoven  
Divertimento for Violin and Orchestra in A minor, Op. 9 (MS.).....Loeffler  
Preamble: Allegro (A minor).  
Eglogue: Andante (F major).  
Carnaval des Morts: Variations on the Theme "Dies Irae," Moderato (A minor).  
(First time at these concerts.)  
Symphony in E minor, Gaelic, Op. 32.....Beach  
Allegro con fuoco (E minor).  
Alla Siciliana (F major).  
Allegro vivace (F major).  
Lento con molto espressione (E minor).  
Finale: Allegro molto (E minor).  
(First time at these concerts.)  
From The Damnation of Faust, Op. 24.....Berlioz  
Minuet of Will-o'-the-Wisps.  
Waltz of Sylphs.  
Rakoczy March.  
Symphonic Suite, Scheherazade, Op. 35. Rimsky-Korsakoff  
The Sea and Sinbad's Ship:  
Largo maestoso.—Allegro non troppo.  
The Story of the Young Prince and the Young Princess: Andantino quasi allegretto.  
Festival at Bagdad: the Sinking of Sinbad's Ship:  
Allegro molto e frenetico.—Vivo.—Allegro.  
(First time at these concerts.)  
Soloist, C. M. Loeffler.

The program was too long by at least two numbers. Mr. Paur might easily have omitted the overture and the Berlioz music and let Boston hold its own against Russia. A new symphony, a new symphonic suite and a new suite for violin—that is novelty with a vengeance. But as there was much good music and much good playing it would be sheer ingratitude to complain. The Loeffler Divertimento proved to be a charming and scholarly diversion of one of the most original musical thinkers in the country. Mr. Loeffler is a member of the orchestra—what orchestra at home or abroad can boast such virtuosi?—and his music is written with a perfect comprehension of the solo instrument and the orchestra. Fancy a Paganini who has read Maeterlinck; fancy an imagination fantastic and slightly strained in the path of the morbid; fancy perfect musicianship, a delicate sense of color, values and a sense of the grotesque; fancy all these things and you have not yet grasped the half of Loeffler's music. The Bach-like prelude, the pastoral sweetness of the eglogue and the ironic fantasy and audacious technical display of the last movement provoked the inquiry—besides Richard Strauss, who is there in Europe, who could write such music, such modern music? The scoring of the accompanying sections and the tutti is a marvel of discretion of the seldom practiced tact of omission. Then, to top it all, the composer played the difficult violin solo and played it with consummate taste, feeling and brilliancy. He was recalled again and again, and later in the evening when he resumed his seat beside Mr. Kneisel he was given a most edifying and spontaneous round of applause.

The symphony of Mrs. Beach is too long, too strenuously worked over and attempts too much. Its composer is a Boston lady of musical ability, a pianist, and the possessor of a good memory. Almost every modern composer has left a trace in her score, which, in its efforts to be Gaelic and masculine ends in being monotonous and spasmodic. The second movement is the most unfeigned, although the first starts out bravely enough and the last, which contains good material, is spun out. The slow movement is unqualifiedly tiresome, for the composer never knows when to stop. Mrs. Beach scores with a generous eye for color, and that color soon becomes cloying. What she says in her work has been said a thousand times before, and better said, yet there is no gainsaying her industry, her gift for melody—even "Du lieben Augustine" is not forgotten—and her lack of logic. Contrapuntally she is not strong. Of grace and delicacy there are evi-

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dences in the Siciliana, and there she is at her best, "but yet a woman."

There are, however, many men spoiling music paper who cannot begin to master the technics of composition as well as Mrs. Beach.

The slow movement of the Rimsky-Korsakoff suite was omitted. The entire work has been played in Brooklyn. It is not great music, but it is clever, entertaining and highly descriptive. The narration, beautifully played by Mr. Kneisel, the Oriental clangor of the Bagdad Festival, the shipwreck—all these were striking, indeed sensational. Rimsky-Korsakoff is now past middle life, is an amateur—his wife being rich—and is at the head of the new movement in Russian music. His characteristics are bold modulation, absolute freedom in form, a highly specialized sense for orchestration and the selection of romantic subjects for treatment. Liszt is the father of the school. All the music of the program was brilliantly interpreted by Mr. Paur and his men.

#### Evan Williams.

Evan Williams sings this week in Chicago, Minneapolis and Pittsburg. He has also been engaged for all of the oratorio festival concerts which will be given in the middle of April in Carnegie Music Hall, when the following works will be produced: "Sulamith," by Dr. Damrosch; Berlioz's "Damnation of Faust"; Mendelssohn's "Elijah," and a new work by Parker, "St. Christoffer."

#### Henderson's Promptitude.

William J. Henderson, whose "What Is Good Music?" has just been published by the Scribners, was engaged last October by the Frederick Stokes Company to write a book on the development and growth of music. The contract called for the completion of his work and the delivery of his copy on February 1. About half past 9 on the day mentioned in the contract he brought the entire MS. into his publisher's office ready for the printer. There are very few authors who would be guilty of such punctuality. Mr. Henderson is a wonderfully rapid worker, and his hand writing is so small that he can get 500 or 600 words on an ordinary manuscript page.—Commercial Advertiser.

#### Elliott Schenck.

Elliott Schenck's horizon seems to be broadening. To-day he is in New York, to-morrow in Philadelphia, next he is heard from in Boston, and so on. Now comes a circular from the Albany Musical Association announcing a course of lecture recitals to be given by Mr. Schenck in Academy Hall. The lectures are with special reference to the music which Mr. Schenck is to give at the coming May festival. As is his custom, he will illustrate by examples which he plays on the piano. The subjects and dates of these lectures are:

March 8, "The Development of Opera."  
March 15, "Mendelssohn's Athalia"; "Parker's St. Christopher."  
March 22, "Orchestral Music of the Festival."  
March 29, "Parsifal, Act I."  
April 5, "Parsifal, Act II."

The lecture recitals begin at 4 o'clock. Mr. Schenck's prestige as a lecturer has been well established by his work in Philadelphia for two seasons past. In fact, there was some talk of his giving one at the University of Pennsylvania, but matters could not be arranged during his short stay in Philadelphia.

Mr. Schenck has earned popularity in Albany by his conducting. He has set the price of tickets at a very low figure in hopes that all may be able to avail themselves of this course.



BERLIN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17, February 5, 1898.

It is so very rarely the case that the oldest of Berlin's big choral societies, the Singakademie, performs something new, that the very fact of their having given three novelties at the second of this year's subscription concerts, deserves special and praiseworthy mention. It will on perusal of the program, however, be noticed that two of these novelties are very old, viz., two cantatas by Johann Sebastian Bach, which were only produced for the first time at this late day. The other novelty, however, is a genuine one—a Te Deum by Prof. Dr. Franz Wuellner, director of the Cologne Guerzenich concerts and of the conservatory of that city, one of the most eminent musicians of Germany. His work, however, would hardly have found grace before the eyes of the ultra conservative director of the Singakademie chorus, Herr Prof. De Martin Blumner, if its author were not also at the same time one of the most academic and orthodox composers of modern times. Moreover, the fact that this Te Deum is dedicated to the Emperor William II., and that the Singakademie is a State institution, may have had something to do with the fact of its performance, which, however, needs in reality no excuse.

Regarding the musical merits of these novelties, I coincide in my opinions with those expressed by Prof. Ludwig Bussler, of the *National Zeitung*, the theoretically best equipped music critic of Berlin, who utters himself as follows: "Wuellner's Te Deum, op. 50, is one of his latest works, the day of performance of which fell together with the composer's sixty-sixth birthday anniversary. It is not quite compatible with a Protestant spirit that the work bears more the character of a musical accompaniment to a pompous ceremony than that of the expression of a convinced power of faith. Its effect is more decorative than internal. Otherwise everything in it shows the flawless workmanship of a genuine musician who is profoundly acquainted with choral and orchestral Satz, and has tried their effects. After a short dynamically rising introduction of the orchestra the chorus enters strongly and sings, accompanied by richly developed instrumentation, the praise of the Lord. Euphony is the signature of the whole. Euphonious is also the pianissimo upon the words 'Sanctus Dominus Deus,' but it is likewise a bit affected and operatic. The fugue 'Pleni sunt coeli' is a contrapuntal effort that calls for notice. After the model of Bach in the 'Patrem omnipotentem' of the B minor Mass, the full chorus accompanies the first entrances of the fugue theme. There is no lack in rich modulation, such as for instance the surprising amalgamation of E flat and B flat, which, although not new in itself, has here found a new place. The contrapuntal arts of fugal writing are Wuellner's fluent possession, and he makes use of them without pedantry. The second part is in six part writing.

A three part female and a three part male chorus divide themselves in the Glorification of the Lord. First they follow each other in wide distances, later on bar by bar, so that it sounds almost like a canon. A beautiful piano with graceful orchestral accompaniment is achieved upon the words 'Sanctum quoque Paraclitum.' This whole movement, with a few beneficial interruptions, is accompanied by a figure in dotted eighths which sounds somewhat antiquated."

On the other hand, the 'Per singulos dies' in the third movement sounds somewhat too modern wordily, and as such I must designate also the harmonically well-sounding transition to the repetition and the close of the movement. With solemn sequences of triads the final movement "Dignare, Domine," opens. The closing fugue is pregnant and fluent. It reaches a sure climax in the "Non confundar," the effect of which is augmented by a characteristic figure in the orchestra. The performance by the Singakademie Chorus and the Philharmonic Orchestra under Blumner's direction was flawless.

It was followed by Bach's cantata "Jesus Took Unto Himself the Twelve," and the very first bars struck a bridge from heart to heart. One recognized that true internal mind life is the object of music. Whatever there may be antiquated in the treatment of the text and in the form of the accompaniment, it is the soul which speaks to us, and it does so perhaps more eloquently and more affectingly than when it still lived in its earthly body.

The second cantata, "Hold Jesus Christ Forever in Mind," commences with a joyful chorus and full orchestra. It contains a very remarkable dialogue between the three united upper voices and the bass of the chorus. "Peace Be With You" the bass sings with a double repetition of these words. Three times the other voices reply beseechingly and hopefully; each time the basses answer with the same tones.

The best effort of the Singakademie was in the almighty powerful Reformation cantata, "A Stronghold Sure Is Our Lord" (no novelty, by the way, but which was sung for the third time). Through incomparable art of voice leading the omnipresence of Divine protection in the battle against the Evil One is represented in the first part, and at the end of each verse through trumpet in the highest position and double basses in profound depth is asserted so powerfully that it seems incredible for anyone to believe it, if he has not heard the work at all, or not in so perfect a reproduction as was given by the Singakademie Chorus. Who could ever equal Bach in the titanic battle array of the orchestra against the unisono of the whole chorus upon the words "And if the world were full of devils."

Beautiful soli are also not wanting in the cantatas. The pleasant soprano of Miss Emmy Haberlandt is well suited for the delivery of the charmingly tender aria "Come Into My Heart's Shrine." Miss Anna van Nieveld, from Frankfurt-on-the-Main, has a beautiful, rich alto voice and good understanding of Bach's style. After she had recovered from her first bashfulness her singing gave fullest satisfaction. Emil Pinks and Arthur Van Eweyk are known as eminent Bach interpreters. Herr Kawerau played the organ.

\*\*\*

Two very young but well recommended artists from Paris, Mlle. Madeleine ten Have, pianist, and her brother, Jean ten Have, violinist, made a successful debut here in Bechstein Hall.

The young man is the less important artist of the two, although he is said to be a pupil of Ysaye. He has not much finish or a reliable technic as yet, and does a lot of



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sliding on the fiddle without always succeeding in getting where he wants to be. His tone is healthy but not very charming. In a quite interesting and well worked sonata in D minor, by Saint-Saëns, his sister had much the best of the bargain. Anyhow, this young lady is a very refined and exceedingly musical pianist, who has ample technique and a beautiful touch. She played the G minor sonata of Schumann with so much verve and abandon that I regretted I could not stay to hear the remainder of the program.

\* \* \*

This I was prevented from doing through an almost simultaneous concert given by Otto Herbig, a Berlin composer. It is one of my principles to never miss, if I possibly can, a composer's concert, but this time I regretted my curiosity and my thirst for new things in music, for Mr. Herbig is one of the most impotent young composers I have yet come across. He has absolutely nothing of importance to say, and he says that nothing as clumsily, stupidly and uneffectively as possible. He has no technique at all, and has learned nothing even in the way of orchestration, and art which sometimes, and quite frequently at that, is used in our day to hide the lack of ideas. Mr. Herbig's program was made up of a symphony (his second one, by the way) in E major, an overture entitled "Fidelitas," the humor of which was only noticeable in the smiles of the orchestra members, a romanza for cello with orchestra, a serenade for strings and a postlude. What I heard of the symphony and the overture made me gladly dispense with the rest of the program. It was rot, impure and unmitigated, and I should have pitied the Philharmonic orchestra for having to play such rot, if it had not been for the fact that they seemed almost as amused as did the audience.

\* \* \*

I did not fail to attend the second of Mr. Lamond's piano recitals, which had a varied program, in which figured Brahms' F minor Sonata, the Schubert G major Impromptu, Raff's D minor Gigue and Variations from the op. 91 suite and Schumann's Carnaval. The Scotch pianist had interested me in his Beethoven sonatas more from an intellectual than from a soulful side, and I wanted to hear him in more romantic music to find out whether he had a musical soul as well as a musical mind. In some of the things he played, notably in the retrospective intermezzo from the Brahms' sonata, in the Raff theme and the Chopin Berceuse, he almost succeeded in making me believe in his musical feeling. He also overcame the Unklavermässigkeit of the Brahms sonata in an almost fiery style that seemed like true inspiration, but when he began to play the Schubert Impromptu in a jerky, detached style, that made mince meat out of Schubert's lovely musical phrases. I felt that I was right in classing Lamond among the pianists who can think and play, but who cannot feel, and that sort of performers are not particularly sympathetic to me or to musical audiences in general.

\* \* \*

Likewise, not leaning toward the over-sentimental side of piano playing, but an artist of far finer fibre and of an entirely different calibre is Dr. Otto Neitzel, the music critic of the Cologne Gazette, an eminent musical litterateur, a philosopher, a musical thinker and a great pedagogue. To my mind he comes nearest in style and in powers of interpretation to the late Hans von Bülow and of this hero I was strongly reminded also through Herr Neitzel's heroic program for his first concert here with

orchestra, the house bill consisting of Beethoven's last three piano concertos performed in chronological order.

This is really a gigantic task, and it was carried through with no perceptible abatement of the mental forces, the climax waning in the great E flat concerto. More sympathetic, however, was to me the interpretation of the G major concerto, which, though strictly classic in style, contained a great deal of originality in the matter of conception. In this concerto Dr. Neitzel interpreted the two Beethoven cadenzas, while in the C minor concerto he played the very brilliant, but by no means very Beethovenish cadenza of Rubinstein. Dr. Neitzel's technique, despite the fact that he committed a few mishaps of the Rubinstein denomination, is a very evenly developed and a thoroughly reliable one, and his touch, though not the most velvety one that could be imagined, is far superior to Bülow's, with whom on the whole, as I said before, Dr. Neitzel is, after all, most in touch.

The Cologne artist was received here with well deserved attention, and, though a comparative stranger, quickly succeeded in conquering a very fastidious audience. After the "Emperor" concerto the applause and the subsequent recalls became so urgent that Dr. Neitzel had to yield to the demand for an encore, and added to the big program the Beethoven rondo "Die Wurth über den verlorenen Groschen."

Dr. Neitzel will give two piano recitals in Berlin in March.

Anna and Eugen Hildach's second evening of song was at the Singakademie on February 2. This pair of artists, like the Henschels, richly deserve the high esteem in which they are held by both the public and by musicians. Both voices have endured years of use, but have been subjected to no abuse, for the Hildachs' vocal methods are normal and adequate. They sing like thoroughly intelligent musicians, never failing to phrase logically. Their program presented a number of songs new to me, of which the most original and best were five "children's songs for soprano," by Hildach (op. 21). They are piquant and characteristic.

Hildach's songs are always vocal, and usually contain healthy ideas sequentially developed. It is refreshing to hear musical intelligence expressed through good and well trained voices. It is so seldom that we find educated voices and educated brains in the same persons.

\* \* \*

Next Tuesday night we shall have at the Royal Opera House the first premiere of the many that have been promised for some time. Thuille's opera, "Lobetanz," is the first novelty of this season. The reason why not more new works have been brought out so far is to be found in the fact that Weingartner was absent for three months, Sucher most of the time ill, and chorusmaster Schuster also on the sick list. Dr. Muck was therefore too much occupied otherwise to be able to study new operas with the personnel, and hence the intendency is somewhat behindhand with the fulfillment of promises with regard to novelties to be brought out this season.

\* \* \*

The other day I showed to an elderly German gentleman a copy of THE MUSICAL COURIER, in which a reproduction of the document in the Dreyfus-Esterhazy case, the bordereau, is contained. The old fellow knows neither French nor English, and is not very fond of newspapers, even when they are printed in German. He had heard something of the Dreyfus case in a general way, but

otherwise knows no more about the French ex-captain and his guiltiness or innocence than he does about the tripot (Dreyfus in German) at old Delphi, from which the oracles of the old Greek gods were pronounced. After pretending to study the article in THE MUSICAL COURIER for quite a while, the old gentleman suddenly turned to me and said: "Whether it is Dreyfus or Esterhazy who did that dastardly thing seems doubtful to me; I am rather inclined to believe that it was that fellow Bordereau. Why don't they catch him and court martial him and let the other fellows go?"

\* \* \*

You have all at one time or another come across the fellow who knows it all. One of the species made my life miserable during the past week or so until I could stand it no longer and gave him the grand bounce. As he has an unpronounceable name, with more consonants than vowels in it, and as I cannot remember this name I was in the habit calling him for short Longfellow, for in the first place he is very tall, and, secondly, he is no relative of the American poet by that name. Well, Mr. Longfellow played for me the other day the Mendelssohn violin concerto as I have never heard it played before; viz., without the use of a fiddle or a bow, simply with his mouth. He also composed, as he told me, more fugues than old man Bach did during his entire lifetime. I asked to see one of the wonders in contrapuntal art, as he had described them to me, but he never showed them to me. The other day he came to see me just as I was wrestling with a contrapuntal conundrum myself, and it was then that I gave him a chance to show me his supremacy in the art of fugue writing. He would, however, not take hold of the proffered pencil and music paper, and it was then that I found out that he composed his fugues also with his mouth. I kicked Mr. Longfellow out. Oh, what a bore these fellows are who can do everything—with their mouths!

\* \* \*

Miss Cora Feder, of San Francisco, one of the prettiest and most talented of the Hochschule young ladies, a pupil of Professor Wirth, has married Jaques Mayer, of New York, the son of the proprietor of the New York Herald, a German daily of prominence. The young couple are at present in London, but will soon settle in Berlin.

\* \* \*

In a concert which took place at the Barberini Palace in Potsdam on last Wednesday evening, my able assistant, Leonard Liebling, was the pianist. Anton Hekking, the violoncellist, and Frau Herzog, our incomparable soprano, from the Royal Opera House, were his partners on the program.

\* \* \*

Maurel, the celebrated French baritone, is to appear at the Berlin Royal Opera House as "guest" in March next, in his two greatest parts, Falstaff and Iago, in Verdi's operas, "Falstaff" and "Otello." The gentleman graciously explains that it was not his hatred of Germany which prevented him from appearing in Berlin with the original cast of "Falstaff," but that he had pledged himself not to sing that part, which he had created at Milan, anywhere else before he had sung it at Paris. Well, everything goes in war and love—and also in operatic engagements.

\* \* \*

Conductor Steinbach has accepted the position of director of the Mayence opera from 1899 for four years.

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This is after the example of Vienna, where Mahler is now first intendant and also first conductor.

The Berlin Royal Opera intendency engaged yesterday as successor to the late Franz Krolop the Leipzig Opera House bass buffo, Paul Knuepfer, who made his debut here as "guest" in "Czar and Carpenter."

\*\*\*

My former assistant, the American violinist Arthur M. Abell, will make his European debut in a concert of his own in Saal Bechstein in Berlin on March 26. His young wife will be his accompanist. During the following week Mr. Abell will play also in Weimar and some other Thuringian cities.

\*\*\*

I met to-day Messrs. Willy Burmester, the eminent violin virtuoso, and Moritz Mayer-Mahr, pianist, who jointly will undertake next week a concert tournée through Scandinavia, which will embrace the principal cities of Denmark, Norway and Sweden.

\*\*\*

Among the callers at THE MUSICAL COURIER'S Berlin office during the past week were: Daniel Visanski, violinist, from New York; James Liebling, violoncellist, from New York; Mlle. Fina Salomon, pianist, from Geneva; Miss Regina Newmann, the San Francisco soprano. This young lady had a contract with Pollini for the Hamburg opera, but death cancelled the contract. She immediately found another engagement, however, with the Stuttgart Court Opera. Now the Hamburg new opera directors are quite eager to renew the contract which Pollini had made with Miss Newmann, and after some parleying with the Stuttgart intendency the young lady succeeded in annulling that engagement and will now make her operatic debut at Hamburg in August next. In the interval she will go to Marchesi and take a few finishing lessons from her. Mrs. Anna F. and Miss Beatrice M. Davidson, of New York, called. The young lady is still as enthusiastic as ever regarding her lessons from Lilli Lehmann. Mrs. Dory Burmeister-Petersen, just returned from Paris, where, as "she says," she scored great pianistic triumphs; Prof. Heinrich Ehrlich, the veteran pianist and pedagogue, who is going to give some lectures in Bechstein Hall during the present month, for which he brought me an invitation ticket; Dr. Otto Neitzel, of Cologne, musical litterateur and pianist; Miss Bertha Eder, dramatic singer, from Budapest; Miss Betty Schwabe, the eminent violinist. O. F.

#### BERLIN MUSIC NOTES.

Karl Mayer gave a song and ballad recital in the Singakademie. He has a well-trained voice of especial Wohlklang in the lower register. His interpretation barely escapes becoming monotonous, owing to lack of nuance. After all, a great difference must be made in the delivery of Löwe's "Edward," Arno Kleffel's interesting new songs and Hans Hermann's very original and effective "Der öde Garten."

Else Poehu and Max Landow (pupil of Mayer-Mahr) gave a joint concert in the Saal Bechstein. The singer, possessed of a mezzo soprano voice, displayed some musical talent, but lacked ease and finish. A further course of rigid study might mobilize her schoolgirlish delivery and enunciation. The pianist, young Landow, whom I heard

in Schumann's Fantaisie and in smaller pieces by Liszt, Floersheim (C sharp minor Impromptu), &c., is a performer of unusual promise. His technic is encompassing and reliable, his tone voluminous, his interpretation forceful and free, without being exaggerated. He shows in his playing the results of healthy, artistic training. The audience was enthusiastic.

Richard Strauss' latest work, "Don Quixote," symphonic poem, is to be produced very shortly at one of the Gürzenich concerts in Cologne.

Ada Osann, a soprano, gave a concert, with the assistance of Mabel Seyton. The pianist stands on a higher artistic *niveau* than her vocal partner. The latter has a pleasant voice of some dimension, but is lacking in the refined details that in themselves mean so little and yet add so potently to the general effect of a musical performance. In Mozart's C minor Fantaisie Miss Seyton proved herself possessed of dignity and authority. Her unusually well-developed technic showed to great advantage in Moszkowski's G flat study and Paderewski's Thème Varié, op. 16. I liked very much her quiet, spacious reading of Brahms' E flat Intermezzo.

A new opera, "Livia Quintilla," by the well-known Polish composer, Sigmund Noskowski, is to be given its first production at Lemberg on February 8.

Miss Bertha Visanska went over to Leipzig in order to attend the Gewandhaus concert, at which Paderewski was soloist. By special invitation our young American pianist played for an hour at the virtuoso's hotel. As was to be expected, Paderewski lavished most generous praise on Miss Visanska, and predicted for her an unequivocal success on the occasion of her first public appearance. She played Moszkowski's G flat Etude, Rubinstein's D minor and Beethoven's G major concertos.

Mrs. Asher, of San Francisco, whose hospitable home here is always open to American students, recently celebrated her "silver wedding" with a dinner to her more intimate friends, followed by a musicale, at which the assisting young artists were Miss Regina Newmann, Miss Meta Asher, Miss Estelle Liebling, Fried and Harry Samuels.

LEONARD LIEBLING.

#### Samuel Blight Johns.

Samuel Blight Johns sang at a musicale given by Mrs. Barr, 113 East Eighteenth street, on February 18. His rich tenor voice was heard to excellent advantage. "Thine," by Bohm, was delivered with much warmth and fervor.

#### Thrane Engages Marteau.

By special arrangement with Henry Wolfsohn Victor Thrane has engaged the services of Henri Marteau for a series of quartet concerts with Ysaye, Gérardy and Pugno during April. Mr. Wolfsohn has booked Marteau solidly up to the middle of April, and a number of engagements pending for a series of concerts in May.

#### Felding Roselle.

Felding Roselle announces a matinee musicale at the Waldorf-Astoria, Tuesday, March 1, at 4 o'clock. She will be assisted by Heinrich Meyn, baritone; Bertha Bucklin, violinist, and Paul Ambrose, accompanist. Miss Roselle is meeting with great success in social engagements. A recent appearance at the Press Club made for her many friends, and she will sing at Mrs. Harvie Dew's on the 25th with the Trio Club.

#### OUR INFORMATION BUREAU.

##### MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Gordon D. Richards.  
Martin Haurwitz.  
Prof. T. F. Graham.  
Mme. Marie Decca.  
Mme. Marie Barna.  
Clarence De Vaux Royer.  
G. H. Payne.  
Edward Mollenhauer.  
Lillian Butz.  
Maud Reese Davies.  
Raoul Pugno.  
Madame Melba.  
Alex. Guilman.  
Max Heinrich.  
Anton Seidl.  
Maud Powell.  
August Walthier.  
Thos. F. Shannon.  
Miss Ragnhild Ring.

##### MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

H. W. Stoecklin.  
Harry J. Zehm.  
Oscar Saenger.  
Signor P. S. Gato.  
Mons. E. Thomas.  
David Bispham.  
Theodore Thomas.  
M. Pedro H. de Salazar.  
Lillian Littlehales.

#### Adele Lewing.

The fourth concert in a series given by the Kneisel Quartet at Princeton, N. J., in University Hall, occurred February 14. Miss Adele Lewing was the assisting soloist.

#### Mrs. Richard Blackmore.

Mrs. Richard Blackmore sang at the Astoria on the 16th inst. for the National Society of New England Women, this being her second engagement before this society the present season. Later in the same afternoon she sang for the Post Graduate Hospital tea. This tea was held in the Astor Gallery, and Mrs. Blackmore scored a decided success here as well as at the earlier concert.

On March 1 Mrs. Blackmore will give a song recital before the School of Vocal Science. These recitals are a specialty with this talented singer, her programs always being most interesting.

#### Miss Roberts' Lecture.

On Tuesday evening, February 15, Miss Roberts, of Elmira, lectured upon "The Interpretation of Music" at Towanda, Pa. The affair was arranged by the Women's Musical Society for the benefit of the new library building. A large audience was present, the affair being voted the greatest success artistically and financially. Reinhold Ivanovitch Warlich, of Elmira, illustrated the lecture by singing and playing violin and piano numbers.

The talented young baritone's sympathetic voice was heard with especially fine effect in "Der Erlkönig," Schubert, and some Russian folk songs, given in the original tongue. This was Miss Roberts' third appearance in Towanda under the direction of the same society.

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## Opera in English.

THE success of "Cavalleria Rusticana" and "Pinafore" has been so great as to lead the management of the American Theatre to continue the same double bill during this week with an extra matinee on Washington's Birthday. The house has been crowded, packed, until it would seem at a general glance impossible to wedge another atom of humanity between floor and ceiling. Well dressed men and women of good social station have been willing to take upper gallery seats rather than miss the tuneful measures of the perennial "Pinafore" or the harrowing melo-dramatic strains of "Cavalleria Rusticana."

The latter has been a surprise to those who did not know the power lurking beneath the surface in the Castle Square Company. Joseph Sheehan makes a handsome and fiery Turiddu. His acting grows more and more unconstrained, and in his outbursts of anger against Santuzza his voice is thrillingly resonant and expressive. Throughout he sings with a spirit and self-forgetfulness which he has not displayed in his other roles.

William G. Stewart as Alfio both sings and acts well, his refinement of style being evident in every movement and every phrase.

Miss Grace Golden is one of the established favorites who is always expected to please. Her Santuzza is not free from staginess in movement, but she sings admirably, and in the climaxes of anguish subdues her audience into breathless silence. The complete cast of this one act lyric melodrama includes:

Santuzza.....Grace Golden  
Lola.....Lizzie Macnichol  
Turiddu.....Joseph F. Sheehan  
Alfio.....William G. Stewart  
Lucia.....Bernice Holmes

Two of the same principals appear also in "Pinafore," which is given first, Miss Macnichol and Mr. Stewart. They thus have opportunity to display versatility and both show a fine sense of humor. Bassett is an agreeable Ralph, Hebe an excellent foil to Little Buttercup and Arthur Wooley makes some good points as Sir Joseph. Yet as a whole "Pinafore" has been more acceptably given. It is a childish operetta and best adapted to children unless animated by a burlesque seriousness. There should be no touch of humorous "horse play." A change in the cast Monday night brought forward a young California singer, Jessie Conant, who is an indisputably charming Josephine, and one who made the audience believe so.

For reference here is the cast:

Sir Joseph Porter, K. C. B.....Arthur Wooley  
Captain Corcoran.....William G. Stewart  
Ralph Rackstraw.....Charles O. Bassett  
Dick Deadeye.....James Sturgess  
Bill Bobstay.....E. N. Knight  
A Silent Marine.....Charles Scribner  
Josephine.....Elsa May  
Little Buttercup.....Lizzie Macnichol  
Hebe.....May Hampton

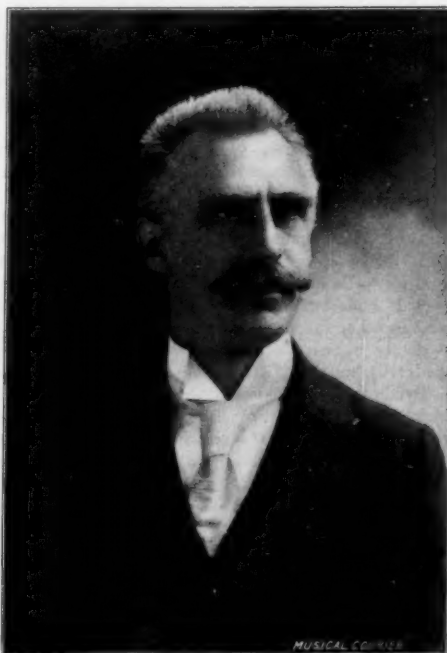
February 28 will see the production of the "Gypsy Baron" by Strauss.

## ADOLPH LIESEGANG, MUSICAL DIRECTOR.

A man of action as well as of keen artistic perceptions is Adolph Liesegang, conductor of the Castle Square Company's orchestra. He allows no grass to grow under his feet nor under the feet of chorus and orchestra if he can help it. For he realizes thoroughly that eternal vigilance is the price of perfection; that even with the best material

at command no fine results in music can be attained unless there is earnest, concerted effort on the part of all concerned.

Those who have listened attentively to the chorus and the orchestra at the American Theatre, and have observed the constant improvement, the gradual rubbing away of crudities, the softening of obstreperous instruments, the increasing precision of attack, the finer shading, realize how much this is of necessity due to the patient, unremitting labor of the conductor. There can be no good chorus without a competent conductor, no good orchestra without a skilled leader. That goes without saying. But some other things are not always understood without saying, and one is that a man reveals himself in his work, reveals his mental characteristics, his logic, his sense of responsibility



ADOLPH LIESEGANG.

and his sense of the beautiful in art, and all other attributes or qualities which contribute to form that entity which he calls himself. Mr. Liesegang, judged by his work, has no call to be modest. Yet he is among the modest people of the world, refusing to talk much of himself, but anxious only to produce good results in his chosen field of labor.

His present field is in some respects less conspicuous than others in which he has become well-known to the musical world of America. But he says he prefers to remain here quietly working for the best future interests of opera in English, and values permanency and the musical results to be attained by permanent organizations. In this point of view THE MUSICAL COURIER and all sensible musicians fully agree. Rolling musical stones gather no moss for themselves or for anyone else.

Mr. Liesegang has had ample experience in conducting bands, orchestras and choruses. It is said of him that he "never had a poor chorus." He certainly has not one

now; the voices are fresh and pure, and the owners thereof well trained (many of them), and of more than average intelligence (all of them). This chorus, however, might be spreading itself out diffusively and be making many "breaks," especially on first nights, were it not for Mr. Liesegang's quick eye and steady hand.

As early as 10 o'clock he begins his rehearsal, perhaps on the empty stage with a few of the chorus about him, playing the piano with clear touch and firm accent, making the chorus repeat over and over again a defective passage; then drilling a soloist, then pointing out cues, then going over the whole with the soloist and then with all together. Some of this work may be continued all day and even after the evening performance. Mr. Liesegang has been known to stay at the theatre until 8 o'clock A.M.

Or the rehearsal may be with the orchestra. Every day there is some rehearsal, remember, and then Mr. Liesegang, knowing every word, every note for chorus, soloist and orchestra, watches and follows all; he raps energetically at sudden mistakes, calls out with amusing accent—for he drops into German when excited—or sings out with harsh tone, his voice hoarse with much energetic directing. And the obedient principals listen to his dictum and his criticism with the same politeness as the chorus listen. For they know the conductor wants good music and will not spare himself to procure it.

While Mr. Liesegang sets himself before his work, there are some facts about his career which may interest others. A history of his association with various organizations covers many important periods of musical history. He was with Neuendorff at the old Fourteenth Street Theatre, now Tony Pastor's, being musical director for ten years, and bringing out many of the new light operas, such as "La Belle Helene," "Bluebeard," "La Grande Duchesse," "Orpheus" for the first time in this country. Mr. Liesegang was also the first to bring out "Lohengrin" at the old Stadt Theatre, now the Windsor Hotel. On this occasion Dr. Damrosch occupied a box.

Mr. Liesegang has been a member of the New York Philharmonic Society for many years. He joined it about 1867 and was then one of the youngest if not the youngest member. His instrument at this time was the cello and he played in the cello quartet which appeared in some of the old time concerts. He has been particularly identified, too, with Chicago music. He organized there a band which he kept in trim for twelve years, giving concerts for two months each season during the annual exposition. He varied this work by bringing out various light operas. All of the Gilbert and Sullivan operas were presented by him at this time under the general management of Bartlett & Davis. The part of Buttercup, in "Pinafore," was first sung, it may be remembered, by Jessie Bartlett Davis. Mr. Liesegang also traveled with the Boston Ideals and De Lussan. For two years he directed the Philharmonic Society of Chicago. Before this, however, he had organized his own string quartet, known as the Liesegang Quartet, and one which did admirable service in bringing forward a good class of chamber music.

In 1892 the Vaudeville Club, celebrated in New York society annals, called him to direct an orchestra for them, and which they could enjoy in luxurious fashion while seeing stars of the variety stage. Then, Theodore Thomas called him back to Chicago to direct the World's Fair Band at the great exhibition. Later, Mr. Liesegang went to Philadelphia to join the Castle Square Company, which



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replaced the opera there under Gustav Hinrichs. Although immediate success attended the company here, the constant work proved too exhausting for the conductor, and after ten months he resigned. Upon the establishment of opera in English at the American Theatre, Mr. Savage, president of the Castle Square Company, offered him the post of musical director, and here he may be seen any evening directing with his usual care and energy.

Although Mr. Liesegang's favorite instrument is the violoncello, which he plays with admirable skill when he has time, he is able to play any instrument in the orchestra, as he believes it advisable to understand the construction and possibilities of each. Mr. Liesegang is a Saxon, a Thuringian, and his youthful days were spent near Weimar; but his associations have made him so much of an American that he may be considered one to all musical intents and purposes. He presents a notable example of that desirable combination which gives us so many good musicians, the German-American.

#### Chickering Hall Orchestral Concert.

An opportunity to hear Frau Rummel again with the Seidl Orchestra will be afforded Tuesday evening, March 1, when Mr. Rummel will play, as usual, the Chickering piano.

#### American National Institute.

Under the auspices of the American National Institute in Paris a concert will take place on Thursday evening, February 24, at Sherry's, Fifth avenue and Thirty-seventh street, by the Lyric Club, Albert Gerard Thiers, director, the chorus consisting of ladies' voices.

#### John Hermann Loud's Recital.

Mr. Loud's twenty-seventh recital in the First Church, Springfield, drew, as has been the case at previous recitals, a large attendance, even larger than usual. The fantasia in G, by Bach, and the Grand Piece Symphonique, by Franck, showed the organist's skill in interpreting noble and dignified music. Mr. Loud was assisted by Henry Reed, tenor.

#### Leo Stern.

Leo Stern played at Music Hall, Cincinnati, on February 3, at the second of this season's Apollo Club concerts. That he was successful the appended press notices from the Cincinnati daily papers will show:

Leo Stern, the famous English 'cellist, erected himself a lasting monument in the memory of the audience by his wonderful playing. His technic is marvelous and equal to any difficulty of execution; but there may be other 'cello virtuosos equally skillful in the handling of the bow. What distinguishes him from each and every other 'cello virtuoso ever heard here and places him in the front rank among 'cellists is the magnificent tone which he produces. It is full, clear, of warm and sympathetic color and devoid of that nasal quality which almost invariably interferes with the enjoyment of otherwise very creditable 'cello playing.

Mr. Stern is the fortunate possessor of a priceless Stradivarius, which probably has not its equal in tone beauty. He plays it in a masterly manner and produces the most beautiful and enchanting effects. After his second number, the graceful and difficult Tarantelle by Popper, he was so enthusiastically cheered that he had to add an encore, for which he chose Godard's beautiful Berceuse. In the second part of the program he played a Chopin Etude and one of his own compositions, a magnificent romantic melody, which created a storm of applause and led to an encore.

It was an extremely large and thoroughly musical audience that listened to the violoncello recital given by Leo Stern for the benefit of the Fresh Air Fund last night. Mr. Stern more than deserves all the praise which has been given him, for his recital proves him a master of masters with his chosen instrument. All the hidden harmonies which lie concealed in the 'cello were brought forward by Mr. Stern in a manner which entranced his audience and won for him repeated applause and encores. His technic was perfect and his interpretation of the varied themes on the program proves that he has the soul of a musician.

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#### Oscar Saenger.

THE art of teaching the song, otherwise the vocal art, is absorbing the greatest attention among the whole musical cognoscenti of two hemispheres. Take the columns of this paper for a half dozen years past and observe the amount of space devoted to the discussions alone on singing and the art of singing and the art of imparting singing, and enough can be gathered to decide that this musical function is of paramount importance in the whole musical scheme.

Naturally, then, when one teacher of singing rises to a position of prominence in so great a musical community as this, from which radiates such a mass of musical influence,



Photo by Young, New York.

OSCAR SAENGER.

it necessarily must be concluded that such teacher must possess unusual gifts for the special work intrusted to him.

Such is the case with Mr. Oscar Saenger, the vocal teacher of this city, whose pupils have achieved such rapid successes in the concert and opera field. It is now generally known that Mrs. Jacoby, the contralto, who has grown into an important concert singer in one season; Mr. Joseph Baernstein, the basso, whose successes have been frequently reported, and Madame Pasquali, the opera singer, are three of the leading Saenger pupils made public through their successful public appearances within recent dates.

Mr. Saenger himself is an ardent, earnest, conscientious teacher, who is intent upon developing all the possible resources of the voice with the least friction, and at the same time imparting to the pupil style, character and a musical and poetical conception of the work in hand. His method is the result of many years of experience and of a certain original theory based upon transferring his own enthusiasm to his pupils. How his has succeeded is demonstrated in the pupils themselves and in the general result of his tuition.

#### National Conservatory of Music Concert.

THE National Conservatory of Music gave its monthly concert on Monday afternoon, February 21, which brought forward three promising soloists and an orchestra of no mean ability.

The program was well arranged and differed from most pupils' entertainment in quantity and quality:

Overture, Anacreon.....Cherubini  
National Conservatory Orchestra.  
Recitative and Aria, from Marriage of Figaro.....Mozart  
Miss Emma McGrayne.  
Violin solo, Fantaisie Appassionata.....Vieuxtemps  
Master Lionel Gittleson.  
Suite l'Arlesienne.....Bizet  
National Conservatory Orchestra.  
Piano concerto (first movement).....Schumann  
Mrs. Ray Whitlock.  
(With orchestral accompaniment.)  
Coronation March, from die Folkunger.....Kretschmer  
National Conservatory Orchestra.

Mrs. Thurber, who is so deeply interested in the conservatory and its artistic success, may well be proud of the orchestra and the good work she is carrying on in enabling the students to have that practice in ensemble work. This is the only school in the United States that provides for this branch of study, and, best of all, it is placed within the reach of all proficient enough to enter. Under Gustav Hinrichs' baton they become thoroughly experienced, and from the conservatory are able at once to accept engagements.

Miss Emma McGrayne has a sweet, pure and unusually free voice, which shows the excellent training of her artistic teacher, Madame Wyman.

Master Lionel Gittleson in his violin playing revealed a good, full tone and clean cut execution in the florid passages in Vieuxtemps' fantasia. With application to study under his present master, Mr. Lichtenberg, he should hear from this young man in the future.

In looking for the spark of genius it is only necessary to hear Miss Ray Whitlock to find what we seek. Here is a girl who has been richly endowed with a soprano voice that enables her to act as assistant in the music classes of the public schools. But added to this gift is another of greater power. He gave the first movement in Schumann's piano concerto with orchestral accompaniment with a crisp, full touch that speaks real genius. Her teacher for the past two years has been Miss Adele Margulies, who expresses great hopes for her favorite pupil's future attainments.

Among those present was the priest who administered the last rites to the celebrated prima donna, Mme. Fursch-Madi, whose remains will soon be transferred to Mrs. Thurber's plot in Calvary Cemetery, the resting place of the late Brignoli and other celebrities.

Mrs. Richard Croker and many other well-known people were in attendance.

#### "Swan and Skylark" in Newark.

The Schubert Society of Newark, under the direction of Louis Arthur Russell, will produce the "Swan and Skylark" on February 25, assisted by Mme. Eleanore Meredith, J. H. McKinley and Carl E. Dufft.

#### Gustav Levy's Pupils.

Gustav Levy's pupils gave a piano recital in Carnegie Chamber Music Hall on Thursday evening, February 17. Miss Bertie Pohalski, Miss Tillie Wolk, Miss Dora Dickson, Miss Dora Jaffe, Miss Flora Woog, Louis Hirsch and Albert Dexheimer took part.

Miss Hattie Rechtand, also one of Mr. Levy's pupils, will give a recital on March 3 in Carnegie Chamber Music Hall.

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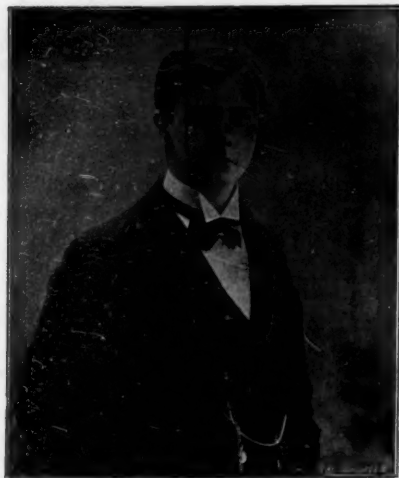
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## For a Permanent Orchestra.

Col. Henry L. Higginson, the founder of the Boston Symphony Orchestra, gave a talk to a number of those interested in forming a permanent orchestra under Mr. Seidl's direction, in this city, at the residence of Mr. Gustav E. Kissel, No. 15 West Sixteenth street, yesterday afternoon.

To Mr. Henry Villard, who afterward asked if, in establishing an orchestra here, it would be well to form a corporation with limited liability, Colonel Higginson replied: "Decidedly no! You don't want a corporation, or even a company. Let five or six people get together and furnish a fund of \$25,000. That's ample to start on. Then concentrate your authority. You must appoint one man whose word is law. The musicians will want to growl to someone over the conductor's head. It will be part of your appointee's duty to hear the musicians' growl, and then tell them as pleasantly as possible that the conductor's right—even when he's wrong."

"As to the size of the orchestra," continued Colonel Higginson, "you will want from twenty to twenty-five wind instruments. The number of strings will depend upon the size of your hall and the amount of noise you want to make—thirty-two violins, I should say, and the balance of the string band in proportion."

"Your conductor should have the making of programs and the selection of soloists, though the engagements of the latter should, on account of the expense involved, be submitted to your representative. But you'll usually find that as corner lots cost most, the very soloists you have to pay highest for are those you want most."

"Someone has spoken of my liberality. Why liberality? The best use you can put money to is to spend it. Some men spend their money on cigars, some on yachts. My tastes simply lead me to spend mine on music."

Maurice Grau, after Colonel Higginson had concluded, said that if a permanent orchestra under Mr. Seidl were formed he would be glad to negotiate for its services during the opera season, but that, of course, the orchestra would be able to give only very few concerts so long as the opera lasted.

THIS is from yesterday's *Herald*. No orchestra can succeed artistically as a permanent orchestra that is, at the same time, an opera orchestra. The two functions neutralize each other for reasons easily understood.—ED. M. C.

## Testimonial Concert to Agramonte.

In Chickering Hall, Wednesday evening, March 2, a testimonial concert will be given to Emilio Agramonte, one of the conspicuous forces in musical life here. He will be assisted by the following artists: Miss Kathrin Hilke, Miss Gertrude May Stein, Miss Rachel Hoffmann, William H. Rieger, Heinrich Meyn, Victor Herbert, Carlos Hasselbrink, and the Mendelssohn Club Quartet, composed of H. E. Distelhurst, James W. Metcalfe, Charles Herbert Clarke, Charles B. Hawley.

## Heinrich Meyn.

Among the important musical events of local occurrence, both socially and artistically, in which that sterling artist Heinrich Meyn has recently participated, or is about to take part, may be noted the dinner musicale which was given by Mrs. Whitelaw Reid on February 18; the musicale of Mrs. Jules Reynal at her home on Madison avenue February 21; the Halevy Society's production of "Prometheus" at Chickering Hall February 27; the Midwinter Club concert at Sherry's, under the direction of W. Edgar Shepherd, on February 28; Miss Roselle's recital at the Waldorf-Astoria March 1, and the Agramonte testimonial concert at Chickering Hall March 8.

## On Siloti.

UTICA CONSERVATORY OF MUSIC,  
UTICA, N. Y., February 1, 1898.

Editors *The Musical Courier*:

HAVING read the reports of the various New York daily papers concerning Mr. Siloti's first public appearance in New York, I feel that various extracts of the same placed together as on the list I inclose would afford some amusing reading matter to your subscribers. These reports have afforded me some amusement, I must confess, as well as food for serious reflection. How can persons living in cities outside New York form a reliable opinion concerning the work of available European artists after their first public appearance, generally occurring in New York city?

The question would present itself again: Can they be guided by, and should they place much confidence in the reports of the New York daily papers, or should not rather the opinion expressed by the most prominent musical journal be accepted as unquestionable authority and decisive in all such matters, exclusive of what the reporter of any daily—not strictly musical—paper may have to say on the subject? The reports of daily papers thus referred to being so contradictory to each other on several vital points, it is obvious that some must be totally wrong, consequently unreliable and possibly very unjust or absurdly flattering to the artist, and further that we must look, therefore, to another more trustworthy source for reliable criticism concerning musical matters than the daily papers are giving us. I address these lines to *THE MUSICAL COURIER*, the same laboring more successfully for the development of music than any paper I know of.

A few extracts from critical reports concerning Siloti's first public appearance in New York, January 25.

Referring to "rhythm":

New York Tribune—"His sense of rhythm is superb."  
New York Times—"His playing is sadly lacking in clearness of rhythm."

Referring to his "style" and "rank" among pianists:

New York World—"In fact, in form, style and all that appertains to the art, Siloti is the peer of any living pianist."

New York Herald—"While Mr. Siloti is a great pianist, however, he does not rank with the greatest."

New York Times—"Mr. Siloti comes well equipped in technic, but that is expected of every pianist in these days. Above all and beyond all technical considerations, his style is monotonous."

Referring to "poetry, feeling, tone color":

New York Herald—"He is full of poetry, and showed a fine feeling for tone color in his rendering of the exquisite andante, which was ravishingly played."

New York World—"It is in the emotional and the expressive sides of his work that he fails. He is prosaic, cold, lacking in sentiment and imagination. There is no heart in his music."

New York Tribune—"His tone is broad and mellow."

New York Times—"His tone is small and thin," &c.

FELIX HEINE.

## Mary H. Mansfield.

Mary H. Mansfield sang Saint-Saëns' "Noel," Christmas oratorio, and a miscellaneous program in Holyoke, Mass., on the evening of February 18. The quartet of which Mary H. Mansfield is a member sang for Mr. Dunklee recently in Roseville, a special service. Miss Mansfield is engaged with Mr. Brewer's choir for next season.

## Sutro Sisters.

Pianists in particular and musicians generally should not fail to attend the approaching recital of the ensemble pianists, the Sutro Sisters. There is in the playing of these two artists a novelty and an atmosphere quite distinct from anything heard usually in piano playing, and besides this they have a repertoire which is new to most musical people, for the reason that ensemble playing is rare in itself.

## The Bispham Recital.

DAVID BISPHAM gave his one song recital of the season in Mendelssohn Hall last Monday afternoon. This was the remarkable program:

Summer Is a-Coming in.... Air from a MS. 600 years old  
Oh! Willow, Willow, Willow,.....  
Words and Music from a MS. of Shakespeare's time  
Leather Bottel..... Traditional  
The Sailor's Journal..... Dibdin  
Quaff with Me the Purple Wine..... Shield  
Mr. David Bispham.

Ballade in G minor..... Chopin

Mr. Henry Waller.

Hark! Hark! the Lark (Shakespeare)..... Schubert

The Fountain Mingles with the River (Shelly)..... Gounod

When Thro' the Piazzetta..... (T. Moore)

Row Gently Here..... Schumann

Thy Days Are Done (Byron).....

Mr. Bispham.

Polonaise, E major..... Liszt

Mr. Waller.

The Fairys Queen (from Percy's Reliques)..... Wetzler

A Love Song (Nicholas Breton)..... Wood

Follow Me 'Ome..... (Kipling)

The Last Chantey..... Shelley

Mr. Bispham.

(Accompanied by the composers.)

Isolde's Liebestod..... Wagner-Liszt

Mr. Waller.

A Border Ballad (Sir Walter Scott)..... Cowen

Myself When Young (Omar Khayyam)..... Lehmann

Once at the Angelus (Austin Dobson)..... Somervell

Love Is a Bubble (John Oliver Hobbes)..... Allitsen

Montrose's Love Song (Montrose)..... White

Mr. Bispham's singing was as full-throated, virile and musical as ever. He sang his familiar repertoire with great finish and dramatic variety, and was especially happy with the novelties. Some of these are worthy of detailed mention. Herman Hans Wetzler's "The Fairys Queen" is a remarkable contribution to song literature. It is fanciful to a poetic degree. The music, without being pinned down to the text, follows its curves with astounding fidelity. It is a dainty scherzo with gruesome touches of humor, and the composer has cleverly indicated the common cares of the household life by a suggestion of folks-tone. Full of fantasy, this song, difficult to interpret and difficult to play, at once hints of orchestral treatment. It is winged on fire, so swift and fervid are its measures, and a final test of the imagination of the composer may be heard after the words "Yet in the morning may be seen where we the night before have been." Technically the piece is admirable in its rapid shifting of moods, of colors. Mr. Wetzler is to be congratulated, and won fairly the liberal applause bestowed upon him.

The Shelley setting of Kipling's powerful and pathetic "Follow Me 'Ome" is of another calibre, but equally as great, and its appeal to the imagination is irresistible. The atmosphere of dolor, the dull drumming and suppressed tears of Kipling are all there. An ingeniously employed pedal point throughout the song seems to envelope it in a mist of gloom and sorrow. "The Last Chantey" aroused the patriotic spirit of the audience, and Mr. Bispham chanted it so sonorously that both composer and singer had to appear several times.

Mary Knight Wood's song proved to be a sentimental trifle. Mr. Waller, in addition to playing most of the trying accompaniments of the afternoon, distinguished himself by his artistic and polished performance of the Chopin ballade and a vigorous interpretation of Liszt's polonaise in E. He has many good qualities as a pianist, notably a rich singing tone, abundant bravura and endurance. The audience was large.

## Kaltenborn-Beyer-Hane.

The third concert, second season of this string quartet, will take place Saturday evening, March 26, in Carnegie Chamber Music Hall. The remaining concert of the season will be given March 26 at the same place.



## The Pittsburgh Situation.

PITTSBURG, Pa.

Editors The Musical Courier:

I AM sorry that our orchestra affairs do not receive unbiased treatment at the hands of your correspondent, anonymously signing himself "X." This person is evidently a rabid partisan of the clique that has quietly kept up a crusade against Mr. Archer.

Mr. Archer made marked progress as a conductor, against whom I have but one complaint to make—that of cutting movements too frequently. In the making of programs, interpretations and general wariness Mr. Archer has given considerable satisfaction. An earnestness and artistic atmosphere has always prevailed at the concerts of the past two seasons, and the last one in particular.

The recent disturbance (that was grossly magnified) which resulted in the resignation of the Heindl brothers was made to leave the impression that Mr. Archer was to blame for the trouble. Yet this same Mr. Heindl, who disdained to play for Melba's "Barber of Seville," has since been playing the 'cello at one of our vaudeville theatres. Is comment necessary?

My record with reference to the orchestra has been anything but sympathetic, until I was convinced that things were conducted honorably and free from political motives. I regard this change of conductorship absolutely useless in the manner of its solution.

Now let us see what will be done in the matter of a concertmaster. Perhaps that will disclose the object of this sudden change or its bearings thereon.

AD. M. FOERSTER.

## Siloti.

What more can be said of this Russian pianist's success in Boston than to give the readers of this paper the glowing accounts coming directly from the pens of Messrs. Hale, Woolf, Ticknor and Aphthorp. When these giants of the critical world have passed such favorable comment upon an artist the English vocabulary is well nigh exhausted, and from pens of lighter weight, the public will care little to hear.

Mr. Siloti has illustrated to Boston his possession and mastery of probably the most wide and wonderful piano technic ever presented here, with a possible exception in favor of Mr. Busoni. But the latter had not the effortless control and absolute poise of the former, who passes over the most stupendous obstacles and through the most tangled networks with an easy calm that seems little less than nonchalance. At his debut in the Symphony concert he met and gratified every possible demand of the listener save that for warmth, emotional interest and personal enthusiasm.

He had immensity and purity of tone, unclouded clearness of enunciation and unquestionable intellectuality in grasp and exposition of thought and form. But he was neither eloquent nor impassioned, and though delight, amazement and admiration followed after him with many recalls, he still left the impression that he had been unmoved by his music or his own delivery of it. How unlike Pugnani's dear old professor, bursting into tears at the end of his sonata and crying, "Ven I hears goot moosic, den must I weep!" Nor was the result materially different when he played a miscellaneous program for his first recital in Steinert Hall yesterday afternoon. His Chopin Ballade was dramatically and tremendously worked up rather than poetically read, his Handel narrow in contrast and his Beethoven almost impressive. But in a group of modern things by his Russian compatriots and the first rhapsody, he showed more sympathy and ardor, a greater energy of emphasis and assertion and resources of technic more marvelous than ever. Not all the selections rose above the mere salon grade, and one—Liadoff's "Music Box"—was valuable only as giving him opportunity to produce a most minute, delicate and tinkling tone. But the concert was interesting and important, and provoked high curiosity toward the second, which will come on Monday next.—Howard Malcom Ticknor, Boston Courier, February 13.

Yesterday afternoon, in Steinert Hall, Mr. Alexander Siloti gave the first of his two piano recitals. The audi-

ence completely filled the hall, and was essentially musical and critical.

Mr. Siloti intensified the favorable impression he made at the recent Symphony concert by his playing, and clearly stood forth as one of the most remarkable and able of the pianists who have come hither of late. His technic is absolutely stupendous, and yet he does not abuse it by using it as a mere means to astonish. Such is the ease with which he plays and such the confidence that the greatest difficulties seem the most matter-of-fact things imaginable as they pass under his hands. He has tremendous power, as was proved by his performances of the effective but meretricious paraphrase by Pabst of the themes from Tchaikowsky's "Onegin," and of the Liszt rhapsody; but he has also infinite delicacy. His touch can be as light as thistle down and as resounding as the roar of thunder. In addition, his artistic intelligence is of the finest. In all that he does there is a splendid sense of color contrasts.

On the whole, he has not been surpassed by any artist who has preceded him hither, and in many regards he has not been equaled. In the Handel suite, the dainty little fancy by Daquin and the Beethoven sonata he remembered that the instrument for which the composers wrote was not the grand piano of to-day but a far less sonorous instrument, and he steadily refrained from forcing the tone. This gave a somewhat unusual aspect to his rendering of the Beethoven sonata, but the player's intention was in the right direction. The reading was dignified, admirably colored, clear and wholly interesting.—Ben Woolf, Boston Herald, February 13.

This program called for a full exhibition of Mr. Siloti's abilities. It tested severely his versatility both technically and spiritually; for there are dazzling players of Liszt, who are unsatisfactory when they lay violent hands on the piano of Beethoven. Mr. Siloti played the Handel suite most admirably. He played it frankly, without undue nuancing, with a sure knowledge of its character and a warm sympathy that vitalized passages and ornaments that to others seem merely formalism. Especially delightful was his disposition of the fugue. Indeed, his contrapuntal playing throughout the concert was unusually excellent. His treatment of the ornaments was a lesson as well as a pleasure. Although Fétis could see nothing in Daquin's music, "Le Coucou" is a charming trifle, and it was played with infinite taste. Mr. Siloti's performance of the sonata by Beethoven pleased me mightily. In his coloring he never became unduly sentimental, and while the interpretation was free and romantic, it was always authoritative and noble. They that have accused him of coldness, of mere brilliance, have never heard him play the Chopin etude he chose yesterday; for there was an exhibition of the highest poetic spirit, of emotion that was genuine and not hysterical. The rhapsody by Liszt was given with amazing dash.

The Russian pieces are all interesting. Rare skill in harmonic treatment characterizes the prelude by Rachmaninoff and Arensky's "Basso Ostinato"; indeed, the latter is one of the strongest piano pieces that I have heard of late years. Glazounoff's etude breathes forth the mystery of a summer night, nocturnal perfumes and suggestions, the whispers and the sighs of lovers, the tempting by the south wind. Liadoff's "Music Box" is an ingenious trifle, musically made, and it served to show the unparalleled equality of the pianist's fingers, the extreme delicacy of his touch, a delicacy that is born only of supreme strength. The paraphrase by Pabst is a thunderous thing which showed the stupendous technic of the pianist.

I am tempted to indulge in comparisons; but let us consider Mr. Siloti without thought of others. I have seldom had such unalloyed pleasure in listening to a pianist. Not that his technic stunned or dazzled me, but here is a man that has brains as well as fingers and wrists, and subtle but indisputable temperament as well as brains. As a colorist he is a master of the brush; he disdains the assistance of the palette knife. He is without affectation of any kind; he does not set traps for his audience; he knows no pose. To hear him is an education as well as a pleasure. To hear him is an imperative duty. May his recital Monday be the second of a long series, and not the final appearance of this remarkable pianist.—Philip Hale, Boston Journal, February 13.

Mr. Siloti came to us quite unheralded—no pictures of him adorned the shop windows, no tales of want and grief appealed to our sympathies. Doubtless only a very few of the audience at the Symphony rehearsal had ever heard of him; but on that Friday night his name was in every mouth. It was not a conquest by degrees, but in toto. We do not know if he then contemplated giving recitals

here, or if his phenomenal success induced him to dispense some of his talent in consideration of some of our dollars.

His reception Saturday evening gave assurance of the finance as well as artistic success of the recitals. The first one was given yesterday afternoon in Steinert Hall to an immense audience of the elect of musical and social circles.

The striking characteristics of Mr. Siloti's playing are his pure piano touch, whose limpid, sensual, purring quality baffles description, and his repose always suggesting the German motto "Ohne hast, ohne ruh." This perfect command over his instrument seems simply unsurpassable. The Handel suite received the most delicate and sympathetic treatment imaginable, gave keen delight to all, and was a welcome number.—Boston Times, February 13.

Siloti's dates for this month and beginning of March are as follows: Pittsburgh, February 22; Chicago, 24 and 25; Toledo, 27; Oberlin, March 1; Chicago, 3 and 5; Farmington, 7; New York, 8; Buffalo, 10; Boston, 12 and 14; New Haven, 15; New York Philharmonic, 18 and 19; Albany, 22, and New York, 25. It is very probable that Siloti will remain here until the beginning of May.

## CORRESPONDENCE.

## TORONTO.

TORONTO, February 11, 1898.

MASSEY MUSIC HALL was crowded. The audience was expectant. The man at the box office fairly beamed. It was the evening of January 25, when Mme. Lillian Nordica appeared at the first of a series of four concerts to be given here this season, the other attractions and dates being: February 24, Pol. Pianon; some time in March, Ysaie; April 18, Seidl's Orchestra.

Nordica is very popular in this city, as was evidenced by the enthusiastic reception accorded her on a stormy night. She was in excellent voice, her numbers including an aria from Gounod's "Reine de Saba," "When Love Is Kind," and an aria from "Erzset," by Erkel. The supporting artists were Miss Grace Preston and Messrs. J. H. McKinley, Lewis Williams and E. Romayne Williams. During her stay here Madame Nordica was the guest of Mrs. Victor Cawthra, one of Toronto's "400."

On Saturday, January 23, a matinee musicale was held by Messrs. A. & S. Nordheimer at their rooms, when Miss Ada E. S. Hart—a young Canadian who has studied with Krause and Leschetizky, and is meeting with decided success—was the solo pianist.

Several weeks ago a recital, which called forth fair comments from the press was given here by Mr. Clarence Eddy. Unfortunately it fell upon a Friday evening—the one night in the week when it is the custom of our organists and choir directors to be engaged with rehearsals for Sunday—and it is to be hoped that Mr. Eddy may play here again under more favorable circumstances.

Other American musicians who have lately visited Canada are Miss Margaret Hall and Wm. C. Carl, both of whom will doubtless be called upon to fill other professional engagements in this vicinity. The same may be said of Katherine Bloodgood, whose picture often graces THE MUSICAL COURIER. She sang in conjunction with the Kneisel Quartet, which came here under the auspices of the Toronto Chamber Music Association.

The object of this society is to so encourage and promote chamber music "that it will become an established feature of art in our city." Its membership is composed of cultured musical women, among whom are Lady Thompson, Lady Meredith, Lady Gzowski, Mrs. A. W. Austin, Mrs. Irving Cameron and Mrs. John Cawthra. The last two patronize literary as well as musical lights, for together they gave a large reception in honor of Mr. Anthony Hope Hawkins at the end of one of his entertaining "Afternoons with Dolly."

This year the music student misses the Mendelssohn Choir's concerts, which formerly were to him a source of delectation. On account of the pressing engagements of its conductor, A. S. Vogt, this fine singing organization has temporarily dispensed with public appearances.

Last week Lillian Russell and Della Fox presented "The Wedding Day" at the Grand Opera House, and last night Durward Lely sang at the Caledonian Choir concert.

Among coming attractions are Guilman, who will open the new electric organ at the Conservatory of Music on February 14, and Sig. Nutini ("The Blind Paderewski"), whom Herr Klengfeld has engaged to perform when his orchestra makes its initial appearance.

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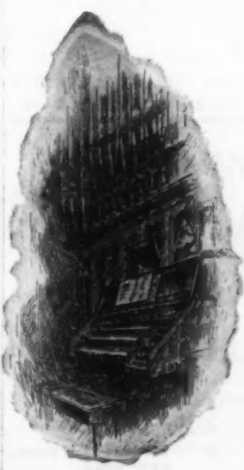
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at the close of the year in this city by their Excellencies the Governor-General and Lady Aberdeen—special attention was paid to the musical part of the program. This was also the case at the late convention of the World's Women's Christian Temperance Union, when the chorus, under A. T. Cringan, gave entire satisfaction.

The opening of the Toronto Conservatory of Music's new buildings was an event which called forth an "Ode to Music" from "Seranus," the literary wife of J. W. F. Harrison, organist of St. Simon's Church. The College of Music (under Mr. Torrington), the Ontario College (under Mr. Farringer) and the Metropolitan College (under Mr. Forsyth), all report a decided advance upon the work of last season. The Metropolitan College has this winter more than doubled its numbers of students. Lately another school of music has been established, which, including the conservatory, makes our present number five in all.

Concerts by local musicians which deserve mention at this time are: Herr Walther's violin recital; performances by pupils of Sig. Tesseman; Edward Fisher, Peter C. Kennedy and C. C. Forsyth.

One of the most popular singing teachers here is Sig. P. Delasco, whose kindness in getting up a benefit for a deserving man in poverty has been much appreciated.

The *Mail and Empire* is responsible for the statement that Mlle. Toronto's debut as Siebel was not her first New York appearance. Under the name of Florence Falcon she had already sung with Damrosch's Orchestra in Chickering and Carnegie halls.

By the way, the removal of Mr. Parkhurst, who has long been musical critic on the *Mail and Empire*, is being deplored.

A pianist much esteemed by Canadians is H. M. Field; we are glad to hear of his continued success in Leipzig. Mr. Field's successor here is Theodor Wiehmayer, another pupil of Krause.

For the benefit of any persons who may be interested in music in this city we draw attention to an illustrated book, entitled "Musical Toronto," published by Messrs. Mason & Risch, 32 King street, West, which is a comprehensive work, as well as a pretty souvenir. A new and enlarged edition will shortly be issued (price, 25 cents), which will be mailed free to any address in America, Great Britain or Canada. Between ourselves, if you are "in the profession," you will probably get this book for the asking.

HUME CASWELL.

#### ELMIRA.

ELMIRA, N. Y., February 10, 1896.

THUS far quite the musical event of the season in Elmira was the Verlet concert on the evening of the 5th. Of late he who has had the temerity to undertake an artists' concert here has rued the day, with his hand in his pocket. Either good management or unusually attractive artists brought a decided change on this last concert occasion. There was a fine house, which was both modish and musical. Enthusiasm was the order of the evening, even to the extent of double encores! Everyone was delighted.

On the afternoon preceding the concert, from 5 until 6, Miss Alice Jane Roberts gave an informal tea in honor of Miss Verlet, Miss Nordkyn, Mr. Gamble and Mr. Thrane. Over a hundred people called. There was music. Miss Nordkyn played and Mr. Warlich sang.

The following afternoon, Sunday, the artists gave a fine program at the Elmira Reformatory. It was enjoyed by several townspeople and 1,500 convicts, who fairly raised the roof with their applause.

A Derthick Musical Club has recently been organized in Elmira with a membership of over thirty, embracing most of our best talent. Miss Roberts is the president; Ira Bennett, vice-president; Miss Antoinette Welles, secretary and treasurer. The club has had four meetings, two devoted to Chopin, one to Schubert and another to Grieg. There is also a Woman's Musical Club, with about the same membership as the Derthick, which is doing fine work. Their last afternoon was given to Haydn and his works.

We have also a newly organized Woman's Vocal Society meeting weekly at the home of Miss Clara Grannis Reid. Reinhold I. Warlich, the talented young organist and choir director of Grace Church, is the leader. Another woman's chorus is the Mendelssohn Club of Elmira College, under the able direction of George Morgan McKnight, who is also the director of the Elmira College School of Music.

Students' recitals galore have recently been given; the violin pupils of H. DeF. Siple, voice pupils of George Newcombe, voice and piano pupils of the Elmira College School of Music and the fortnightly recital by Miss Robert's pupils.

Last Wednesday morning Miss Roberts spoke upon "Folksongs" before the Twentieth Century Club at Buffalo. Percy Lopy, baritone, delightfully illustrated by singing songs of the Slavs, Scandinavians, French and Italian; also Hungarian, British and American folksongs, closing with "Wenn ich im Deine Augen Sehen" and "Ich Grolle Nicht," by Schumann.

Next Tuesday evening this same musician will speak in Towanda, Pa., upon "The Interpretation of Music." Mr. Warlich will illustrate.

Mme. Fannie Bloomfield Zeisler is to give a recital at the Elmira College March 1, an event anticipated with greatest pleasure. Until then C'EST TOUT.

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CHICAGO OFFICE THE MUSICAL COURIER.  
224 Wabash avenue, February 10, 1896.

SOMETHING extraordinarily powerful must there be in a performance to move the usually calm passiveness of Theodore Thomas to the really enthusiastic applause and congratulation which he publicly bestowed on Leopold Godowsky after his marvelous interpretation of Saint-Saëns' G minor concerto on Tuesday. It was, however, only a fitting testimony to the great Russian's gifts, and reflected the sentiment felt by the musicians present at the Auditorium when the Chicago Conservatory gave a concert in honor of the American organist, Clarence Eddy.

Undoubtedly the event of the week was this playing of Mr. Godowsky with the Chicago Orchestra's accompaniment; it was a performance rare as it was beautiful. Delicacy of expression, exquisitely finished phrasing, combined with the highest intellectuality, made the Saint-Saëns concerto one of the grandest treats that have been afforded to lovers of real music during the present season.

Frequently has it been said that Godowsky is even a greater composer than pianist. After hearing his "Moto Perpetuo" one can believe that the combination of composer and pianist is exemplified in him as in no other living artist. His sense of rhythmic and melodic beauty and wonderful harmonic combinations is thoroughly apparent. "Moto Perpetuo" is a composition most pianists might wish to play, but only those exceptionally well endowed would dare to tackle. The left hand development of the theme, which is beautifully evolved throughout the entire composition, is in itself the construction of a genius.

"Leopold Godowsky resides in Chicago, and for this fact I am grateful," said one of our eminent musicians, a sentiment indorsed by all those whose opinion is unbiased by personal motives of interest or feeling.

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The Clarence Eddy testimonial concert was a big success in every way, the distinguished organist receiving an ovation, although exception might possibly be taken to one or two of the compositions he played which some prejudiced people considered wearisome. His virtuosity has been so often alluded to in THE MUSICAL COURIER and his personal popularity so frequently commented upon that there remains nothing to add to the encomiums so lavishly bestowed by all his friends, public and personal.

Signor Marescalchi came in for a large share of applause from his friends, and sang three selections intended for orchestral accompaniment with the assistance of the piano.

Miss Grace Buck also appeared, and was accompanied by Arthur Dunham.

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In this concert the Chicago Conservatory, for enterprise, energy and power of "good advertisement," has beaten the record, as the Auditorium was splendidly attended, and the greatest possible éclat pertains to the originator, Samuel Kayzer.

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The Spiering Quartet gave the fifth concert of the season on Thursday, and had the gratification of know-

ing that the artistic endeavors of its members have met with success, as the concert was attended by the largest audience assembled so far at the series. This gives hopeful outlook for the next season's entertainments, and should encourage the best string quartet west of New York to go ahead and educate the people in good chamber music. Walter Spry, one of the most talented and capable pianists in the West, and it might be added, judging from his performance, difficult to surpass in the East for ensemble work, gave a finished interpretation to the Grieg sonata for violin and piano, in which Theodore Spiering again showed his truly artistic and intellectual musicianship. As a leader in ensemble music or as a solo performer Mr. Spiering is one of the elect. This is the program:

Quartet in C minor, op. 18, No. 4.....Beethoven  
Sonata for Piano and Violin in G major, op. 13....Grieg  
Quartet in F major.....Dvorák

The third of the series of afternoon recitals by the American Conservatory will take place Thursday, February 24, in the Kimball Rehearsal Hall. The program, which will be given by the Misses Louise Robyn and Louise Blish, will be of special interest, consisting entirely of compositions by women. Mrs. Gutmann and Mrs. Florence Hackett will assist.

To all interested in music for children I would say hasten and obtain a copy of Jessie Gaynor's volume of songs lately published. While they essentially appeal to children, being of the character to interest and attract and which, at the same time, they can sing, these songs are still rich in harmonic structure. First the rhythmic expression of the poem is remarkably clever; then the melody is singable, with no unusual intervals; the necessary color and variety are supplied, with abundant quaintness and originality. The words of the most juvenile songs by Miss Riley are evidently intended to follow out the plan of teaching in the kindergarten, and infuse as much poetry as is possible in the practical work.

In the miscellaneous songs both Mrs. Gaynor and Miss Riley allowed themselves more license, and among these are some songs not altogether instructive, but infinitely delightful. In the "little vocal lesson," as well as in some of the other songs in this volume, Mrs. Gaynor has evidently tried to develop a thought of quality of tone, rather than quantity of tone. In "Mistress Doh and Her Neighbors" the gifted composer brings out the study of scale relationship, while in another equally interesting song, involving a series of echoes, a sense of pitch is developed which is gradually crystallized into an understanding of the tones of the scales. Interesting, instructive, amusing, the book is heartily and cordially recommended for its musicianly qualities and its power of concentrating the attention of children.

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George E. Holmes sang in Pittsburg February 11, and with so much success that he made a return engagement and will sing there February 21. He also sings for the Amateur Club of Chicago February 28, with the Spiering Quartet, Chicago, March 8, and with the Battle Creek Choral Union on March 9.

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It remains for the enterprising Amateur Club of Chicago to institute innovations. Tickets are out for a "piano" recital by Henri Marteau.

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If the various plans proposed by Mr. Kayzer, of the Chicago Conservatory, eventualize every conservatory and musical institution, not only in Chicago, but throughout the entire country, will have need to be careful of its laurels. The piano, organ and violin departments are directed by artists absolutely unrivaled, and if the possible additions, vocally and instrumentally, spoken of become realities the Chicago Conservatory—but I will not give away secrets!

\*\*\*

Emil Liebling, brother to Georg of that name, and a European pianistic renown has been giving entertaining



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recitals in conjunction with well known artists. At one of these, with Earl Drake, the program was as follows:

Andante and finale, from Kreutzer Sonata.....	Beethoven
Emil Liebling and Earl Drake.	
Barcarolle Venetienne.....	Godard
Valse de Concert.....	Moszkowski
Emil Liebling.	
Vocal—	
Valse, Romeo and Juliet.....	Gounod
Miss Clara Ewing Zollars.	
(Accompanied by Miss Bertha Dunham.)	
Fantaisie Appassionata.....	Vieuxtemps
Earl Drake.	
Danse Macabre.....	Saint-Saëns
Misses Blanche and Nellie Peters.	
Vocal—	
Madrigal.....	Chaminade
Moonlight.....	Schumann
Summer.....	Chaminade
Miss Clara Ewing Zollars.	
Autumn.....	Chaminade
Serenade.....	E. Liebling
Children's Dance.....	Westerhout
Emil Liebling.	
Cradle Song.....	Drake
Polish Dance.....	Drake
Earl Drake.	

George Hamlin gave a recital in Cleveland on February 17 with great success. He received a telegram several days ago asking him to sing Sullivan's "Golden Legend" with the St. Louis Choral Symphony Society, but he was unable to accept the engagement, as the concert occurred on February 17, the date of his Cleveland engagement.

Mr. Hamlin has already sung once this season with the St. Louis Choral Symphony Society. He also sang his second concert this season with the Chicago Apollo Club February 21, and is now in correspondence with the Cincinnati Apollo Club for a second appearance there in April, having sung with this club in December. Among Mr. Hamlin's principal engagements for the spring are the Cincinnati and Indianapolis May Festivals.

The Spiering Quartet gave the last concert of its series in St. Louis last Tuesday. Friday the quartet gave the fifth concert of the Quadrangle Series University of Chicago. The program for their next concert in Handel Hall, which takes place Thursday, February 17, will comprise: Beethoven Quartet in C minor, op. 18, No. 4; Grieg Sonata for piano and violin in G major, op. 13, and Dvorák Quartet in F major, op. 96. Walter Spry will be the assisting artist.

Miss Jenny Osborn has been engaged to give a recital with Henri Marteau at Milwaukee the afternoon of February 25. This makes Miss Osborn's fifth engagement in that city this season. The same evening she will sing at the Shriners' banquet in Medinah Temple. February 26 Miss Osborn sings at Mrs. Morris Selz's, March 3 with the Choral Symphony Orchestra, St. Louis, and March 16 at the Athletic Club.

Mrs. Hess-Burr gives a recital with Henri Marteau in Toledo February 16, Milwaukee 17, 25; Chicago 22, 23, 24, and plays for Miss Osborn in Milwaukee February 25, and Chicago February 26.

George Hamlin will give a recital of Richard Strauss' songs in April. This will be a decided novelty, as the Strauss music is too little known here. Recently at Cleveland he sang the following program:

Love Leads to Battle.....	Buonocini
Zwei Zigeunermelodien.....	Dvorák
Liedeslied.....	Dvorák
Why so Pale are the Roses.....	Tschaikowsky
Drinking Song, Cavalleria Rusticana.....	Mascagni
Zueignung.....	R. Strauss
Breit über mein Haupt.....	R. Strauss
Nichts.....	R. Strauss
Were I a Prince Egyptian.....	Chadwick
To Mary.....	White
A May Morning.....	Denza
Der Traum.....	Rubinstein
Es blinkt der Thau.....	Rubinstein
Hosanna.....	Granier

Mrs. Regina Watson's lecture at Quincy was received with marked enthusiasm. The *Morning Whig* had the following account:

Mrs. Regina Watson appeared at the Unitarian Church

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last night in a lecture recital on folksong. It was the last of the second course given by the Conservatory of Music, and was well attended. The entire course, however, has not been a financial success, even if it was an artistic one. It is evident that the people of Quincy do not appreciate the classic in music, or they show an abnormal indifference. Whatever it may be, it will not aid or encourage others in bringing to this city all that is good and lofty in tone in the musical line.

Mrs. Watson is a very pleasant lecturer, and pronounces every word distinctly as well as correctly, no matter in what language she may be conversing. A lecture recital on folksong must of necessity be of more than passing interest. Who has not heard the melodies of the peasants of the various countries, and how do they not appeal to the hearts of hearers? As Mrs. Watson dwelt upon the characteristics of the different nations and told of the origin of the folksong it was so quiet you could have heard a pin drop in the auditorium of the church. Said she: "It was Andrew Fletcher who wrote, 'Let me write the songs of the nation, and I care not who make the laws.' Incidents of history have much to do with the origin of the famous melodies. The French revolution brought forth 'The Marseillaise,' and the war of the rebellion in this country was responsible for 'The Battle Cry of Freedom.' The influence of song is felt the world over, and at least and funeral it has played a prominent part. No art, no science has so glorious a past as music. Folksong has preceded folklore, and its antiquity rises from a dim past. In barbarous times there existed a song-talk among the savages, and much history has transcended down in this wise. The happenings of nations are embalmed in song. In the twelfth and thirteenth centuries there were lyric songs, which have descended to the present time and are still cherished as in the Fatherland, and by it the history of centuries have been repeated from the mouth of the singer. When Maximilian reigned over Germany music was fostered. He was a patron of fine arts and a lover of music. Luther gave to German literature its character, and the Luther folksong is sung to-day. Magic and witchcraft was one of the sources of many of the folksongs, others had their origin in legends of knights and heroes. Then there were watch songs sung by the monks and nuns of the thirteenth and fifteenth centuries. The farewell and wander songs form another important branch of folksongs, as do also those of the German Alps and those of Switzerland and Austria. The refrains and the sweet tones of the yodler bring us down to the present century."

The program consisted of some forty folksongs of the different nations of Europe. Mrs. Watson would explain the technical points of the songs from a musical standpoint, also a bit of story or history connected with the songs, and then illustrate them on the piano. This made up a very interesting lecture and one easily appreciated. She played folksongs of Germany, Denmark, Sweden, Norway, Russia, Holland, Hungary, Serbia, Roumania and France.

Frank King Clark is becoming one of our most popular singers, his public and private engagements are numerous, and I hear rumors of an appearance with a big organization. Mr. Clark and Mr. Dunham give a concert to-morrow at the Sinai Temple, when many new compositions will be heard.

Joseph Chapek gives a pupils' recital next Thursday.

Holmes Cowper, a young Canadian tenor, who should be heard, sang recently for one of our eminent conductors, who pronounced most favorably upon his accomplishments, and there seems a possibility of hearing him next season in oratorio.

Henri Marteau will give a recital before the Amateur Musical Club, to which the public will be admitted, in Steinway Hall on Thursday, February 24, at 2:30 o'clock. Mrs. Hess-Burr will be the accompanist.

Mrs. Orwin O. Fox gave one of her delightful informal musicales Wednesday afternoon. Charming people, prominent musicians and good music are the distinguishing features to be found at the home of this well-known artist.

I am in receipt of a clever composition from the talented pianist, Augusta Cottlow, entitled "Preludium and Fuga." It is published by B. Foinberg, at Frankfurt.

It is not often that a musician is one of the claimants to millions, but such is Henry B. Roney, the well-known organist and voice trainer, whose success with boys' voices has been simply phenomenal. The story, as given in last Sunday's *Times-Herald*, is full of interest, demonstrating Mr. Roney's mother and himself to be descendants of George Washington's cousins, and direct heirs to the enormous estate of Joseph Ball.

Miss Mary Wood Chase had a most successful trip South, receiving enthusiastic recognition wherever she played.

In association with that accomplished artist, Mrs. Gen-

evieve Clark Wilson she gave a recital before the Tuesday Musical Club of Kalamazoo, Mich. Miss Chase was requested to return there and give a lecture recital next season. The same success was obtained in Dayton, and a return engagement also made. It certainly is very encouraging to our young artists to find so much appreciation, and which, by the way, is so truly deserved.

A concise little book lately received at this office is entitled "Musical Sketches," by Mrs. Rose Case Haywood. It treats of "Woman as an Interpreter of Music," "Some Thoughts on Piano Playing," and concludes with "The Sonata and Beethoven." The entire book is well worth a perusal.

A concert which gathered together en masse the friends of the charming, talented Claudia Hough was overlooked in these notes. Artistically, and, let it be added, financially, the affair was an entire success. Mrs. Hough is a pianist and teacher whose artistic capabilities have gained for her many admirers, and one to whom success is due for her untiring energy and perseverance. She is one of the few to acknowledge that she was musically educated in Chicago, and by Emil Liebling.

Thomas Taylor Drill, who is so great a favorite for musicals, gave a recital with Mr. Liebling at the Woodlawn Club on Wednesday. The following varied and interesting program was presented by these accomplished artists:

Thou'rt Like Unto a Flower.....	W. G. Smith
Memories.....	Neidinger
Blow, Blow, Ye Winter Wind.....	Sargeant
Thos. Taylor Drill.	
Serenade.....	Strelezk
Nocturne.....	Brassin
Caprice.....	Bendel
Emil Liebling.	
Vorrei.....	Tosti
Cradle Song.....	Vannah
Miss Evelyn Coleman. (Pupil of Mr. Drill.)	
Where E'er You Walk. (Semele).....	Händel
I Love and the World is Mine.....	Johns
Aria, Tu Sul Labro. (Nabucco).....	Verdi
Thos. Taylor Drill.	
Gavotte Moderne.....	E. Liebling
Serenade.....	E. Liebling
Valse de Concert.....	Moszkowski
Emil Liebling.	
Fruhlingstraum.....	Spicker
Arab's Bride.....	Marks
In Sheltered Vale. (By request).....	Formes
Good Night.....	Haser
Thos. Taylor Drill.	

P. Darlington De Coster gave his second manuscript concert, at which he had the assistance of several well-known people, Mrs. Genevieve Clark Wilson, Mrs. Christine Dreier, Mr. Schuecher and Mr. Unger being among the number. The program was a work of art—one of the prettiest I have seen. I hear Mr. De Coster contemplates a trip to Europe for study in composition. And yet there are some remarkably good teachers located right here in Chicago—

Zeihn,  
Gleason,  
Goodrich,  
Schoenefeld,  
Borowski,  
Weidig,  
and others.

Wilhelm Middelschulte lately played in Milwaukee with that very progressive organization, the A Capella, and received a big ovation. Following are some of the newspaper criticisms on his fine performance.

Of especial interest was Mr. Middelschulte's playing of his "Passacaglia."

Mr. Middelschulte has revived an ancient musical form, which found its culmination in Bach's "Passacaglia," and with astonishing ability has breathed new life into it, and proven that he masters the contrapuntal art with marvelous skill; besides this he has furnished a very complicated, brilliant modern concert piece which combines the old with the modern mode of expression.—Milwaukee Herald.

Mr. Middelschulte, of Chicago, appeared with the "Passacaglia" in D minor of his own composition—a style of work derived from the early form of French and Span-

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ish dances, in 3-4 time, which attracted the attention of composers of the seventeenth and eighteenth centuries. Bach wrote some of the most celebrated works of this class, and displayed the fertility of his invention in their construction.

Mr. Middelschulte has supplied an important and characteristic composition, the theme being embroidered and disguised with changing contrapuntal devices. Luther's choral "Ein feste Burg" supplied the theme for the composer, who gave a brilliant performance, and in response to the genuine outburst of applause he played the G minor fugue of Bach.—Milwaukee Sentinel, February 11, 1898.

Wilhelm Middelschulte again demonstrated before a Milwaukee audience his phenomenal powers as an organist, this time being heard in one of his own compositions. Mr. Middelschulte seems almost as part of Milwaukee; at any rate he holds a place all his own in the hearts of our musical public. His new work, "Passacaglia," is strong and in mere technical difficulty is marvelously copious and exact. Guilman pronounced it a work of great originality and unquestionable superiority. As an encore Mr. Middelschulte gave the "giant" fugue in G minor of Bach.—Evening Wisconsin, February 11, 1898.

In the first part of the program Mr. Middelschulte played a "Passacaglia" and figured choral of his own composition in D minor, the choral used being Luther's celebrated "A Mighty Fortress is Our Lord." This proved to be a magnificent work, replete with true musicianly understanding and ability, rich in thoughtful, interesting contrapuntal treatment, and at the same time clear and melodious. I have not heard so excellent a work—in strict style and form—from any composer resident in this country, and while this is high praise it seems perfectly deserved in face of a composition of such undeniable and imperative claims for consideration. Mr. Middelschulte played it, moreover, in a masterly manner, responding to a boisterous encore with Bach's great G minor organ fugue.—Milwaukee Journal, February 11, 1898.

Advanced pupils furnished the program at the weekly matinee given by the Chicago Musical College in Handel Hall this afternoon. Several of the numbers were unusually interesting. An excellent rendition of the "Capriccio Brilliant," op. 22, Mendelssohn, was given by Miss Anna Rothman, the orchestra parts being played on the second piano by Dr. F. Ziegfeld. Miss Anna Ring gave "En Valsant," Zarzkycki, and Sonata, Heller. A very praiseworthy performance of Olbersleben's "Play of the Midgets" was given by Miss Mayme Gentry, and Miss Dora Gooch interpreted Iljinsky's "Berceuse" and "L'Agitation Caprice," op. 74, Sternberg. A brilliant and artistic performance of Weber's "Concertstueck," op. 79, was given by Florence Wells Metz, with Dr. Ziegfeld at the second piano. The pianists all showed that careful attention had been given to the development of their technic.

Miss Daisy Ashton, a beautiful young violinist, played the Rubinstein-Wieniawski "Romance." Miss Ashton plays with much feeling. Miss Eleanor Olsen and Jake Weibley gave the vocal numbers. Miss Olsen sang "For the Sake of the Past," Mattei, and displayed a fine contralto voice. She is rapidly overcoming the slight uncertainty that formerly marked her singing, and did excellent work. Jake Weibley, who is destined to play a leading part in the musical world, gave an excellent interpretation to Mattei's "Patria." Mr. Weibley possesses a wonderful basso voice. He has a good stage presence and sings artistically. Next Saturday another pupils' concert will be given, while on Tuesday evening, February 22, students will give a musical and dramatic entertainment in the College Lecture Hall.

Upon several occasions I have called attention to the remarkable talent of Arthur Rech, the young pianist. This young man will give a piano recital early in April, and students will take special interest in the event. Mr. Rech is studying with Dr. Ziegfeld at the Chicago Musical College, and though he displayed excellent technic and musical temperament when he played at the college entertainments last season, he is said to have made great advancement musically. The date of his recital will be announced later.

#### THEODORE THOMAS' CHICAGO ORCHESTRA. FIFTEENTH CONCERT.

After two weeks, in which work and rest participated equally, our famous local organization made a welcome reappearance this week, first at the Eddy concert and again yesterday at the largest concert hall in the world, as enthusiasts put it, the Chicago Auditorium. Theodore Thomas was greeted with every sign of pleasurable an-

ticipation, which a heavy program in many cases somewhat dispelled. There's no mistake about the program. "Too much Bach" expresses the situation. Although Mendelssohn, Berlioz and César Franck somewhat lightened matters still the intense classicality made general a movement on the part of the audience to reach the exits of the hall.

Notwithstanding that the orchestra played at its best, that the chorus (wonderfully improved and showing marked development in tone) worked heroically, a soloist in the person of Henri Marteau and Middelschulte at the organ, the temperament of the vast concourse of people assembled was strongly against so much that was heavy. In a city educated for scores of years to this extreme in musical lore the program would have been enchanting; to us in Chicago something lighter must be given. Still all praise to the promoters, the conductor and the management that so splendid an aggregation of musicians makes this city its home and is in such demand for New York and the other principal cities throughout the United States. It is indeed a rich occasion for pride.

FLORENCE FRENCH.

#### Dr. Gerritt Smith's Organ Recitals.

The program at the free organ recital of February 14 included the suite by Josef Rheinberger, op. 149, C minor, for organ, violin and violoncello, Franz Kaltenborn, violinist, and Felix Boucher, violoncellist, assisting. The soloist was Miss Emma Juch, who sang with her wonted purity of style the antiquated "With Verdure Clad" and Gounod's "Ave Maria." These recitals are announced for every Monday afternoon until April 18.

#### Clara A. Korn.

Mrs. Clara A. Korn has been meeting with great success at private musicals. She played some of her own compositions at Mrs. S. Hadden Alexander's, Mrs. Benjamin Ramsdell's and at Mrs. Theodore Sutro's Sunday evening "at home." Her services are in such demand that she can hardly fill all the requests made for her.

Mrs. Korn has resigned the vice-presidency of the Eastern section of the National Federation of Musical Clubs. She disapproves of an organization which works only for the interests of foreign artists to the exclusion of Americans.

#### Novel Matinee Musicales.

Seldom, if ever before, have students and the musical public been offered a series of musicales of a higher or more educational character than those which will be inaugurated Tuesday next, March 1, at the Broadway Theatre. It is the intention of the promoter, J. T. Cowdery, to establish musical entertainments of the highest order, the programs to be arranged by an experienced musician and rendered by the very best exponents of the various schools of the art.

In placing the prices of seats at phenomenally low figures and engaging the most eminent artists available, who will be heard in recitals, new works, ensemble and chamber music, operettas, musical pantomimes, &c., Mr. Cowdery opens to the American student an educational avenue heretofore quite forbidden through the customary high prices demanded for satisfactory seats. Piano devotees will have an opportunity of hearing not only one of the greatest interpreters of piano music, but several, a number of whom they would not otherwise hear in recitals. Those devoted to the violin will also be amply satisfied with the number of genuinely great violinists whom they will be able to hear at these musicales, and in programs of the greatest interest; also vocal enthusiasts will fare equally as well.

American music and artists will be accorded a prominent place on these programs, and several new works will here have their initial public performance, among them the new musical pantomime of Ethelbert Nevin, as well as many new lyrics, trios, quartets, &c., of other composers.

Surely if the public of this great metropolis remains indifferent to this really remarkable musical project it will justly deserve the sobriquet of being made up of unmusical faddists.

#### An Afternoon with Ethelbert Nevin's Compositions.

LAST Wednesday Ethelbert Nevin gave us an "afternoon" with his own compositions. Those who assembled in Madison Square Garden Concert Hall on that day at 4 p. m. found themselves in very fascinating company, for Mr. Nevin's concert was a delightful affair. The popular composer had the able assistance of Miss Genevieve Weaver, soprano; Francis Rogers, baritone; Miss Geraldine Morgan, violinist, and Paul Morgan, cellist.

Many new compositions, and charming ones, too, were given, and were received with as much enthusiastic appreciation as the old favorites. Some exquisite songs and a charming piano suite were signal novelties. The piano suite of six charming bits, with explanatory word setting by Vance Thompson, was dainty music in light and melodious vein. Mr. Thompson's word setting fairly breathed harmony—it was exquisite—and Mr. Nevin accomplished very successfully his task of elaborating this unusual word music for the piano. Mr. Nevin's talent is essentially lyric. He is a writer of exquisite songs, and we must not quarrel with such a talent, if it is not of big dramatic calibre.

Miss Genevieve Weaver sings with charming taste, and Nevin wisely considers her a well-nigh perfect interpreter of his songs. Miss Weaver had lovely songs to sing and did them full justice.

To Mr. Rogers fell the lion's share of novelties for the voice. Mr. Rogers, like Miss Weaver, has more taste and feeling in the use of his voice than real luscious, tonal beauty. His voice is a good librant one, but the way he sings songs is something really unusual. His singing of the lovely setting of De Musset's "Rappelle Toi" and Sully Prudhomme's "Vase Brisi" was something to remember. "My Rosary," a new song, sung by Mr. Rogers, made the hit of the afternoon.

There was a sonata for violin, piano and cello artfully given by Miss Geraldine Morgan, Paul Morgan and Mr. Nevin. Miss Morgan had two effective solo numbers and played them delightfully. Miss Morgan is a charming little artist.

Altogether we will not soon forget this charming concert, and we would be glad to pass many more afternoons in the company of Mr. Nevin's compositions.

#### Dallas, Tex.

On Thursday evening, February 10, a violoncello recital was given by Ernest Schroeder, assisted by Messrs. Kreissig, Cole and Fischmann and Mrs. Hans Kreissig, at the Will A. Watkin Music Company's warerooms in Dallas, Tex. The Thursday previous the concert was a vocal recital by Bertram Enrico Riggs, tenor, assisted by Albert E. Fischmann, violinist.

Music in Dallas seems to be of great interest, and the ninth recital of the St. Cecilia Club took place on the 15th, when they were assisted by Miss Genevieve Eagan. Mrs. Wm. Hill is the accompanist of the club, and Will A. Watkin, director.

#### The Lotos Club.

The Lotos Club gave one of its "Ladies' Days" on February 16 from 2 to 6 p. m. The following list of artists who appeared during the afternoon will explain the unusual interest with which this event was looked forward to: Miss Grace Golden, Miss Booker, Katherine Bloodgood, Antonia H. Sawyer, Carrie Bridewell, Maud Pratt-Chase, Mrs. Alice Shaw and daughters, Lotta Mills, Pearl Andrews, Mme. Camilla Urso, Lillian Littlehales, Elsa von Moltke, Paola Gallico, Richard Burmeister, Robert Burton, Dr. Ion Jackson, Albertus Shelley, Albert Lockwood, Frederick Chapman, Douglass Powell, Reginald Roberts, Ethelbert Nevin and Miss Weaver.

Julian Rix, chairman of the entertainment committee, was ably assisted by W. W. Thomas, Oscar Weber and Captain White, of the same committee. This was the most successful "Ladies' Day" ever given by the Lotos Club, as to point of numbers, artists assisting and the general management. The decorations of the club rooms and the refreshments served reflected great credit on Mr. Heinfield, the superintendent of the club.



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NEW YORK, February 21, 1898.

**EDWARD MAYERHOFER'S** pupils' musicale in Yonkers, the home of Albert Lockwood, Edwin Moore and other prominent music folk, was the event which drew your "Gossip" thence last Thursday evening, and well was he repaid for his journey. The program, as published in this paper last week, was faithfully carried out.

Miss Florence Huntington is already a young artist; she has repose, the artistic sense and a fine piano hand, which attributes enable her to accomplish wonders. She was obliged, perforce, to play an encore—"Warum?"

Miss Clara Cutting possesses a poetic soul; in the trio of the Novelette and in the Chopin Prelude this became evident. Miss Louise Gastello is of musical blood, a careful, conscientious student and intelligent pianist. All these young women played without notes and with entire confidence and control.

Miss M. R. Huntington, soprano (a pupil of Greene), assisted vocally, to the evident satisfaction of the audience, and Paul Hamburger played several violin solos, among others an "Evensong" by Orthman, which struck me most favorably. He has a superior tone, plays with much expression and, though indisposed, contributed much to the musical pleasure of the evening. He also played an obligato tastefully and with sympathy and understanding. The Woman's Institute Hall was crowded, many remaining to congratulate Professor Mayerhofer on his success, through his pupils.

Easton, Pa., is the home of a young pupil of Miss Thursby who is fast making a reputation—Miss Estelle Harris, soprano. She recently sang there in concert, when Miss Thursby received a letter from one who was a perfect stranger to her saying: "Excuse the liberty I take in addressing you, but I cannot fail to congratulate you on the vast improvement you made in the voice, style and rendition of the numbers Miss Estelle Harris, of Easton, Pa., performed at the band concert in our city. I have watched the singing of Miss Harris for some time, and last night at the concert I thought it no more than right that you should know the impression she made upon the audience. You certainly deserve unbounded praise for your efforts, and I always rejoice in the bringing out of our young singers."

The Women's String Orchestra concert was really quite a triumph for Conductor Lachmund. A member of the orchestra and a friend of Mme. Camilla Urso, the honorary president, wrote me as follows:

"I was looking to introduce you to Madame Urso after the concert; she could not say enough in praise of the orchestra, and when Mr. Lachmund modestly said 'he thought we were getting there,' she replied, 'Why, Mr. Lachmund, you are there!'"

By the way, Maude Powell and Martina Johnstone were also present; also the Rabbi Gottheil, who wrote one of the members a very complimentary letter.

Max Bendheim is rightfully proud of his artist-pupil, Zetta Kennedy, who has drawn from the press this laudatory comment:

Miss Kennedy is a young singer who has attracted very favorable notice from musical critics. She rendered in faultless fashion "Ah fors e lui" ("Traviata"), by Verdi. The performance disclosed a soprano voice of range and excellent intonation. The whole piece was given with a technical accuracy and with sufficient warmth and feeling to render it a triumph. As an encore she sang "Comin' "

Thro' the Rye.—The Daily Press, Plainfield, N. J., February 9, 1898.

The New York Philharmonic Club was assisted by Miss Zetti Kennedy, a young soprano, whose initial appearance here was a triumph. Her voice, which is one of uncommon sweetness, is under a high state of cultivation, and she sang the aria from Verdi's "Traviata" with skill and pleasing ease. She was twice enthusiastically recalled.—Paterson Daily Press, February 16, 1898.

Miss Lily Ott, a pupil of Albert Gérard-Thiers, is rising to prominence as a singer, having sung recently at the New Rochelle Boat Club at their "ladies' day," and last night at the musical given by Dr. Bristol at his home, 113 East Eighteenth street. The writer heard Miss Ott just two years ago, and even then she commanded attention by virtue of her voice and personality.

Edward Bromberg, basso cantante, is also busy this season teaching. As a vocal instructor he is very successful, and his private class of pupils is constantly increasing. Among his pupils he has some magnificent voices (male and female), and very soon hopes to show to the public the results of honest work and proper training. Nearly all of his pupils came to him after hearing him sing in different concerts.

On February 11 he sang with great success in two musicales—one after the other. One was at the Metropolitan School of Fine Arts, which was given for the benefit of the school, and the other at the Waldorf-Astoria, given in one of the parlors by the agents of the Chicago and Alton Railroad. He sang encores each time.

At All Souls' Church, Madison avenue and Sixty-sixth street, last Tuesday evening there was a special musical service by the choir of the church in aid of the widow and children of a former choir member at 8 o'clock. The artists were Will C. Macfarlane, organist and choirmaster; Mrs. Adele Laeis Baldwin, solo contralto, and Perry Averill, solo baritone; also a chorus of thirty voices. The service was well attended, and a worthy cause appreciably furthered.

Kate Stella Burr, pianist, accompanist, organist, is busy these days; behold the list of her musical goings on the past week: Musicales, Broadway Tabernacle; musicale at the Ellerslie, 126th street; Lotos Club, Fifth avenue, musicale; two private musicales teas, and last, but not least, at the musicale given February 21 at Mr. Arter's studio by Miss Effie Stewart and M. Emilio De Gogorza.

J. Harry Wheeler, teacher of Meredith, Harry Fellows and others, has had a goodly increase in his class of late, among them Mrs. Jennie B. Ostrander, of Binghamton, N. Y., a soloist of more than local fame, and a prominent member of the "Cecilian Ladies' Quartet" of the "Parlor City," of whom a local paper says: "To Mrs. Ostrander, the leading spirit of the club, whose talent has been so freely and conscientiously given to the furthering of all musical interests of the city, must be given the credit of bringing these voices together and perfecting an organization that will be heard and enjoyed in the future by others than local audiences."—Republican.

Miss Helen Elizabeth Weeks is another Binghamton girl now with Wheeler; and finally a Southerner, Julian Walker, of Savannah, Ga., who has been engaged as soloist at Old Trinity Church. He was in a bank in Savannah, plays the piano finely and is a good musician. With these pupils Mr. Wheeler will be able to accomplish much. Given the material and a good teacher, and there is no end to the possibilities!

Miss Helene Bartenwerffer, the charming young German mezzo-soprano, announces a concert for this Saturday evening, February 26, in Steinway Hall, when she will have the valuable artistic assistance of Albert Lockwood, pianist, Victor Baillard, baritone, Maurice Arnold, violinist, and Emil Rhode, accompanist.

Mme. Louise von Feilitzsch is no more; instead she is

now Mrs. John H. Clauss. The happy event occurred Wednesday, February 9; at home on Tuesday, April 12, after 3 o'clock, 109 West Forty-third street.

On account of the A. G. O. meeting on March 2, the New York section, New York State Music Teachers' Association, will meet on March 9. Through the courtesy of Sheldon & Barry the section will have the use of Carnegie Hall Club Rooms, entrance on Fifty-seventh street.

#### A Pugno Recital.

The first piano recital given in this city by the eminent French pianist, Raoul Pugno, will occur on the afternoon of March 4 at the second of the matinee musicales at the Broadway Theatre.

The program is of unusual interest. M. Pugno will be assisted by Mrs. Grenville Temple Snelling and M. Paul Wiallard in French chansons of the sixteenth, seventeenth, eighteenth and present centuries.

#### Lillian Carlsmith in the "Bride Elect."

Miss Lillian Carlsmith is winning new laurels for her excellent interpretation of Bianca in Sousa's new opera "The Bride Elect," now playing an extended engagement in Philadelphia.

The Ledger of that city says:

Miss Carlsmith was the contralto—her part of Bianca, Queen of Capri, was not a large one, but what there was of it was well done. She has a fine voice and piquant manner.

The Press says:

Lillian Carlsmith acted and sang exceedingly well as Bianca.

The Bulletin says:

Miss Carlsmith has not nearly enough to do as the Queen, and ought to have another solo "written in" for her.

#### Miss Harriette Cady.

Miss Harriette Cady's third subscription concert will take place at the Waldorf-Astoria on Saturday, February 26, at 3:30.

The patronesses of these concerts are: Mrs. Barron, Mrs. Wilber Bloodgood, Mrs. William Bloodgood, Mrs. Daniel Butterfield, Mrs. William C. Casey, Mrs. Charles H. Childs, Mrs. Alfred R. Conkling, Mrs. Charles W. Cooper, Mrs. John E. Cowdin, Mrs. Henry F. Dimock, Mrs. Charles H. Ditson, Mrs. J. J. Emery, Mrs. Charles R. Flint, Mrs. Dunlap Hopkins, Mrs. Richard Irvin, Mrs. Bradish Johnson, Mrs. Gilbert E. Jones, Mrs. Joseph F. Knapp, Mrs. Daniel Lord, Mrs. John Markoe, Mrs. Robert Osborne, Mrs. Marcy Raymond, Mrs. Jules Reynal, Mrs. Frederick Roosevelt, Mrs. S. Montgomery Roosevelt, Mrs. T. Olcott Rhines, Mrs. James Speyer, Mrs. J. Fred Tams, Mrs. Spencer Trask, Mrs. Oliver E. Wells, Miss Julia Chester Wells, Mrs. John D. Wing, Mrs. Charles C. Worthington, Mrs. W. Gill Wylie and Mrs. John di Zerega.

#### Thomas & Fellows.

Thomas & Fellows' Choir Agency in Carnegie Hall presents a lively appearance these days. They have all the news about choir changes for May next, and are thoroughly posted in all choir matters. A number of desirable positions have been filled, and the current week will see more singers placed. A number of changes to be announced this week will create a surprise in the musical world.

Singers and organists find it to their advantage to keep in touch with Thomas & Fellows. There are still many changes occurring in the personnel of choirs. These applying for positions can have their voices heard any afternoon from 2 to 6 o'clock.

Through this agency Dr. Ion Jackson has been engaged for the tenor part in "The Redemption," to be given April 6 by the Brooklyn Oratorio Society, of which Walter Henry Hall is conductor. Mr. Lewis Clark has been engaged for the baritone part, and the names of the other soloists, who will be engaged this week, will be announced in our next issue.

## Sousa's Concerts.

JOHN PHILIP SOUSA, Conductor.

MAUD REESE-DAVIES, Soprano.

JENNIE HOYLE, Violinist

Feb. 20, Milwaukee, Wis.

Feb. 21, Bclolt, Wis.

Feb. 21, Elgin, Ill.

Feb. 22, Valparaiso, Ind.

Feb. 22, South Bend, Ind.

Feb. 23, Huntingdon, Ind.

Feb. 23, Fort Wayne, Ind.

Feb. 24, Hartford, Ind.

Feb. 24, Muncie, Ind.

Feb. 25, Portland, Ind.

Feb. 25, Lima, Ohio.

Feb. 26, Adrian, Mich.

Feb. 26, Ann Arbor, Mich.



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## Grand Conservatory Concert.

THE three hundred and twenty-first concert of this institution occurred last Thursday evening, February 17, in Madison Square Concert Hall. The following program was given:

Concerto for Violin (op. 29 in E, first movement)...Viotti  
Master Charles Bietsch.  
The Flower Girl.....Bevignani  
Miss May Harvey.  
Grand Valse de Concert—D flat.....Wieniawski  
Miss Mabel Corby.  
Evening Star—Tannhäuser.....Wagner  
Mr. Joseph Hamilton.  
Concertstück (op. 79).....Weber  
Miss Gertrude Frisch.\*  
Since First I Met Thee.....Rubinstein  
Mr. James B. Marshbank.  
Perpetuum Mobile.....Weber  
Miss Mabel O'Hara.  
Air and Variations for Violin.....Vieuxtemps  
Miss Beatrice Eberhard.  
Infelice—Ernani.....Verdi  
Mr. Frank O'Connor.  
Recitation—The Pale Face Queen.....Bitter  
Miss Rosa Wirth.  
Concerto in E minor—Romance, Rondo.....Chopin  
Miss Hortensia Nunez.\*  
\*The orchestral parts on a second piano.

Selections from the opera "Don Giovanni," with the following cast:

Don Giovanni.....Joseph Hamilton  
Leporello.....Frank O'Connor  
Don Ottavio.....James W. Marshbank  
Donna Anna.....Miss Marie Gunschell  
Donna Elvira.....Miss Henrietta Dreyer  
Zerlina.....Miss May Harvey

Night or Day.....Introduction and Terzetto  
A Lie Is on His Lip.....Aria  
Hand Link'd in Hand.....Duet  
Gentle Lady.....Aria  
Protection, Justice.....Terzetto  
Appear in All Thy Beauty.....Aria  
Now Know the Betrayer.....Aria  
Wine Flow a Fountain.....Aria  
Rather Repose Thy Faith.....Quartet

The large concert hall was well filled by the many friends and patrons of the well-known institution, among the latter being Rev. N. Bjerring, Otto Bickel, M. D., Hon. Wm. A. Butler, Jefferson Church, Mrs. Leander Darling, Alfred C. Dupont, M. D., Miss S. Eldridge, Mrs. Gen. John Ewen, Rev. Dwight Lathrop, Elmendorf, Hon. Ashbel P. Fitch, Franklin Clinton Field, Louis Fischer, M. D., Hon. Oakley Hall, Rev. Chas. H. M. Harris, Mr. N. J. Haines, Gen. Horatio C. King, Rev. William Lloyd, D. D., G. Carl Lotz, M. D., Edw. Lowenstein, M. D., Hon. David McAdam, Ignace L. Nascher, M. D., Chas. E. Phillips, M. D., Mr. E. F. Purdy, Rev. D. Brainard Ray, D. D., Hon. Theo. Roosevelt, Willard H. Rogers, M. D., Manuel Rivero, M. D., Louis Rosenwasser, M. D., Cyrus J. Strong, M. D., Hon. Theo. Sutro, Mrs. Flor. Theo. Sutro, C. F. Siefert, M. D., Alfred Schenk, M. D., Mr. Hugo Sohmer, Rev. Otis H. Tiffany, D. D., W. S. Whitmore, M. D.

Young Bietsch, familiar to frequenters of Schubert's, played excellently; Miss Beatrice Eberhard, daughter of the respected director, however, carrying off highest honors as a violinist; she has a fine bow arm, advanced technic and prepossessing stage presence. Miss Harvey was ill. Miss Porby's performance was very brilliant, and young Mr. Hamilton bids fair to shine as an operatic baritone. Miss Frisch has uncommon intelligence, coupled with musical temperament. Her technic is well developed, and the performance was pleasing to all. She intends soon giving a concert, playing the Grieg and Schumann concertos, as well as the Weber number above. Mr. Marshbank sang with feeling, and little Mabel O'Hara surprised all by her piano playing. Mr. O'Connor has a promising voice, which he certainly should develop. Miss Wirth displayed talent in her recitation. Undoubtedly the pianistic belle of the evening was Miss Nunez, who, though seemingly nervous, yet fairly covered herself and her teacher, Dr. Eberhard, with glory. She possesses all the requisites for a career—technic, power, expression and winsome personality, all of which will yet land her on the pinnacle of fame, if she perseveres.

The operatic excerpts were well given, Misses Gunschell and Dreyer being heard to advantage in their numbers. It was in every way an enjoyable concert, reflecting the utmost credit on the institution and the director, Dr. Ernst Eberhard.

## Ysaye in a Recital.

The first opportunity this season, and possibly the only one the New York public will have, of hearing Ysaye in a recital will be on March 1 at the first matinee musicale of the series inaugurated to take place at the Broadway Theatre Tuesdays and Fridays. M. Ysaye will be heard in compositions of Grieg, Bach, Schumann, Svendsen, Wieniawski and Ysaye.

He will be assisted by Sig. Carlos Sobrino, pianist, and Mrs. Katharine Bloodgood, contralto.

## Siloti's Second Recital.

ALEXANDER SILOTI, the Russian pianist, gave his second recital in Mendelssohn Hall on Wednesday afternoon, February 16. The following program was given:

Zigeunerweisen.....Tausig  
Impromptu.....Schubert  
Andante with variations (Arranged by Tausig.)  
Variatione ueber ein Thema von Glinka, op. 35.....Liadoff  
Prelude, op. 25.....Glazounoff  
Valse, op. 10.....Rachmaninoff  
Consolation, op. 36.....Arensky  
Logaedes, op. 28.....Tschaiowsky  
Romance, op. 6.....Tschaiowsky  
Paraphrasen ueber Onegin.....Tschaiowsky-Pabst  
Fantaisie.....Chopin  
Etude No. 26.....Chopin  
Scherzo, B flat minor.....Chopin  
Nocturne, D flat major.....Liszt  
Rhapsodie No. 12.....Liszt

Siloti was in splendid form. His virtuosity and control of tonal nuance, the salient characteristics of this remarkable artist's playing, were shown to peculiar advantage in a program largely made up of works of the Russian school.

It is in this Russian music, so bizarre, and fascinating, that Siloti displays most individuality and charm. The Chopin numbers were played with thought and exquisite finish, though this pianist's interpretation of Chopin seems occasionally a little dry and lacking in ideality.

The Liszt Rhapsodie was brilliantly given, and the Tausig and Schubert numbers received full justice.

This second recital was an unquestionable success. The audience was an enthusiastic and artistic one.

## Stewart-Gogorza Song Recital.

A most interesting song recital was given by Miss Effie Stewart and Emilio Gogorza at the studio of Mr. Arter, on Twenty-third street, on Monday afternoon. The studio was filled with appreciative listeners. Miss Kate Stella Burr distinguished herself as an excellent accompanist.

## Lillian Carlsmith.

Lillian Carlsmith protests against the statements going about in the press to the effect that she will star next year, or that she has gone abroad to find a tenor. She says she has no idea of starring in anything. But if she were to do so she would choose an American artist, or at least one who had made America his home, in preference to seeking for foreign talent.

## Mr. and Mrs. Ernest Lent.

Mr. and Mrs. Ernest Lent appeared in a concert at the Executive Mansion, Washington, D. C., on February 8, when the following program was given:

Finale from Trio, for piano, violin and violoncello.....Lent  
Mr. and Mrs. Lent and Josef O. Cadek.  
Song without Words, for violoncello.....Mendelssohn  
Traumerel, for violoncello.....Schumann  
Ernest Lent.  
La Lisonjera, for piano.....Chaminade  
Second Hungarian Rhapsodie, for piano.....Liszt  
Mrs. Ernest Lent.  
Serenade, for violin.....Schubert-Remenyi  
Gypsy Dance, for violin.....Nachez  
Josef O. Cadek.  
Dolce far Niente, for piano, violin and violoncello.....Lent  
Seguidilla, for piano, violin and violoncello.....Lent  
Mr. and Mrs. Lent and Mr. Cadek.

## Hans Kronold.

Hans Kronold, the violoncellist, who merits success, seems to be reaping his just deserts. In recent appearances in White Plains, N. Y., Newark, N. J., and in Philadelphia, he received ovations. The notice from the Philadelphia Times, which is printed in full, is a great testimonial to his artistic work:

The concert under the auspices of the Wellesley College Club in the New Century Drawing Room last Tuesday evening was made memorable to the few musicians who attended by the notably fine playing of Hans Kronold, violoncellist. He played "Reverie," Dunkler; "Rhapsodie Hongroise," Popper; an aria from "Rinaldo," Händel, and "Spinning Song," Dunkler. His selections and work were altogether beyond the appreciation of the audience, and the singing of popular arrangements of "Annie Laurie" and "In Yonder Cool, Green Dell" by a double quartet seemed to carry the greatest impression, judging from the applause; but nevertheless Mr. Kronold illustrated the fact that he comes easily within the confines of that narrow circle which embraces great cellists. His technic is superior; his tone is rich and full; his bowing is authoritative, and the beauty of his phrasing is something to be remembered. Mary Wanamaker Miller, the piano soloist, was the only other interesting contributor on the very lengthy and clumsily compiled program.

His future engagements date up to the middle of March, and will be in the following cities: Manchester, Conn., February 21; Rockville, Conn., 23d; Orange, N. J., 28th; Manuscript Society, March 4; Brooklyn, March 14; Hackensack, March 11.

## David Bispham.

DAVID BISPHAM, the baritone, is apparently not interested in a mining speculation to which reference was recently made in these columns.

## Word from Miss Powell.

MISS MAUD POWELL, the violinist, desires to state through these columns that there is no truth to the rumor that she has been engaged as a soloist to accompany Sousa's Band on its projected European tour.

It may also be authoritatively added that Mr. Sousa has engaged no soloists for this tour up to date.

## Alex. S. Thompson.

The oratorio "The Holy City" has just been given in Lincoln, Neb., under the direction of Prof. Alex. S. Thompson.

## Richard Arnold Sextet.

Seldom is an organized body of musicians without some deteriorative members, either youths and consequent inexperienced or oldsters who have lost their up to dateness in extreme conservatism and abundance of tradition. The Richard Arnold Sextet is singularly free from either of these vices. Its older members, Richard Arnold and Emil Gramm are the most aggressive sort of progressionists, while they have the abundant experience of maturity and bear the stamp of public approbation gained in many a well played solo.

Its younger members, E. C. Blanck, violinist; Herman Kuhn, violin and viola; Taussig, cellist, and August Kalpof, double bass, are all well trained artists, whose earnestness and enthusiasm are so well directed by their seniors as to contribute to the artistic success of the organization.

The sextet has made no aggressive bid for engagements this season, owing to the new programs it has been rehearsing. The sextet endeavors to reach all classes of music lovers, and as it gives the same minute study to all its programs, a delightful versatility has been a feature of the work. A model program now offered by the sextet includes solos, trio, quartets, quintets, besides the sextets, with leading soloists as co-operatives. For musical and social societies, literary associations, churches, Young Men's and Young Woman's Christian Associations and private musicales the club has a series of very interesting programs prepared. As a result of last year's work the club has compiled a list of notices which to them are exceedingly gratifying.

The Richard Arnold String Sextet followed with two bits from the Russian suite, op. 81, by R. Wuerst. One was an introduction, "Vorspiel," in moderately quick time, and the other was a dreamy movement entitled "Traumerel." Each was played with a remarkable delicacy of execution that demanded and received an encore. In the dream time there is a delicious little break in the lullaby movement that once heard can never be forgotten. Suddenly, as in a dream, a bird's song is heard far away, clear and sweet, and then it breaks up in warbling solos and trills, finally fading away, and the lullaby resumes and continues to the close.—Brooklyn Daily Eagle, April 21, 1897.

The sextet rendered an elegie and waltz from Tschaiowsky's "Serenade," op. 48, after which the audience applauded so loudly that they gave an encore.—The Brooklyn Citizen, April 21, 1897.

Mr. Arnold distributed the parts of Hartog's "Serenade," and with the opening measure the silence in the hall became so oppressive that one hesitated to breathe for fear of giving offense. The strings were daintily picked, pianissimo, until the cello took up the theme, and returned it to the sextet for further elaboration, pizzicato. The encore was delightful and greatly pleased the listeners. The ninth number on the well arranged program was given to the sextet. The "Slumber Song," by Triebel, and "Serenade Enfantine," by Bonnaud, gave the artists a fine opportunity to display their delicate shading and crisp clear work.—Troy Daily Record, February 25, 1897.

Throughout the members of the sextet, individually and collectively, acquitted themselves as artists, and their work was thoroughly appreciated.—The Montclair Times, February 13, 1897.

The several parts for the string instruments were rendered with a delicacy and sweetness of expression that was beyond criticism.—The Montclair Times, March 27, 1897.



## HELLO! BROOKE

Captured New England and Canada last Spring, and again last Fall. Now he is engaged for the longest and most profitable band engagement in America.

BROOKE and his famous CHICAGO MARINE BAND, 55 musicians, at Willow Grove Park, Philadelphia, for eighteen weeks from May 28, 1896.

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**Rubinstein Club Concert.**

THE Rubinstein Club gave its second concert on last Thursday evening in the ballroom of the Waldorf-Astoria before an unusually brilliant audience.

The club, under its talented and magnetic leader, William R. Chapman, has never done more admirable work than on this occasion. All the numbers—and the program was not a brief one—were given with admirable finish and feeling. Perhaps most appreciated of these were the "Mother's Song" of Neidlinger, interpreted with much delicacy and fervor by the club, and the "Ave Maria" of Mr. Chapman, which was composed for the club two years ago and repeated by request at this concert. Mr. Chapman has been unusually successful in the effort to give us something new in a hackneyed direction. His setting of this cameo-like hymn is full of chaste harmonies and mystic charm.

In the club solo work Miss Youmans and Miss Bridewell distinguished themselves. Miss Youmans has a satisfying, mellow, soprano organ, and Miss Bridewell will certainly distinguish herself in a professional case. Her voice is too pure and warm a contralto to escape further notice.

The club was assisted by George Fleming, baritone, and Constantin von Sternberg, pianist. Mr. Fleming has an excellent voice, but his numbers were ill chosen and ineffective.

Miss Helen Buckley, a Chicago girl recently from Europe, was the guest of the club, and sang, as specially announced, an air from the "Hérodiade." Miss Buckley's voice is a clear, even soprano, but she lacks breadth and fervor in delivery.

Mr. Constantin von Sternberg did, as usual, most artistic work in his solo numbers.

This was one of the most artistic and enjoyable concerts yet given by this club.

**Glee Club Concert.**

The New York Banks' Glee Club, under H. R. Humphries' direction, gave a highly successful concert to a crowded house in Carnegie Hall a few nights ago. The club sang Prout's cantata "Damon and Pythias" and several miscellaneous pieces. The soloists were Miss Marie Donavin, W. H. Rieger, J. S. Baernstein and Dr. Carl E. Duff.

**The Class and Choir.**

A book of part songs—sacred and secular—compiled by William Nelson Burritt and designed for the use of sight-singing classes, high schools, is a desirable book for choirs because of the collection containing a large number of sacred selections.

The book provides an unusual number of selections that are especially adapted for unaccompanied singing.

The merit of the music must be left to the judgment of those who examine it, but we venture to say that none will be disappointed on that score.

Single copies will be sent, postage paid, for 50 cents. The price per dozen \$4. Clayton F. Summy Company, publishers, 220 Wabash avenue, Chicago.

**Virgil Recitals.**

The first of a series of recitals to be given in New York and Brooklyn by the pupils of the Virgil Piano School took place on Thursday evening, February 17, in Assembly Hall, Presbyterian Building, Fifth avenue and Twentieth street.

The affair was highly successful and satisfactory. Mrs. A. K. Virgil, the director of the school, made a few introductory remarks about the players, how long they had been pupils of the school, &c., and also gave a short, entertaining description of a number of the pieces to be performed. Every pupil played remarkably well, with apparently all the ease and composure of old players, although for two of them, Miss Marjorie Parker and Mr. Robert C. Young, it was an initiatory performance before a New York audience.

Miss Bessie Benson is fast becoming a favorite. Miss Florence Traub is already a favorite, having honestly won this title by her successful playing in numerous recitals the past two or three seasons.

All of these players were so uniformly good that it is hard to discriminate. Their playing was thoroughly and genuinely musical, and they all produced lovely tones both in the soft and loud passages. In fact their heavy chord playing was notably fine. In this perhaps Miss Traub excelled. The playing of each revealed the fact that they had a fine, sure and brilliant technic.

They were all encored, and Miss Bessie played an "Eccosais," by Chopin, Miss Marjorie an etude by Heller, Miss Florence "The Flatterer," by Chaminade.

Mrs. Helen O'Donnell pleased the audience greatly with her sympathetic, finished and artistic singing, and received much applause. She also responded with an encore.

**Floersheim's Charming Suite.**

OTTO FLOERSHEIM'S exquisite "Suite Miniature," a tender and fragile musical morsel, was given for the first time in America by the Kansas Philharmonic on February 14.

The delightfully dainty work was received with immense enthusiasm by both the press and public, scoring as big a popular as an artistic success. We are sure to hear it performed many times, and it cannot fail to become a favorite orchestral tid bit. Here are some critical notices:

The interest, however, was centered in "Suite Miniature," by Otto Floersheim, of Berlin. Aside from the fact that it was the first performance, not only in Kansas City, but in America, it was highly interesting from a musical standpoint. This suite is very aptly named, for it is a series of imaginative pictures, most daintily handled, in form as well as in orchestration. Of the six movements the third, the "Valse Gracieuse," received most favor from the public, and though it is indeed an exquisite movement, it is, however, no better than the other five. Still it is perhaps more pleasing at first hearing. Mr. Busch deserves thanks, not alone for this novelty, but for the many novelties he has brought out this season.—Kansas City Times.

It is not often that a Kansas City audience is uncertain in its judgment of music, but there was one number, or rather a set of six sketches, on the Philharmonic program at the Coates Theatre yesterday afternoon that left many in confused state of mind. Otto Floersheim's "Liebesnovellen," a suit in miniature, is of such surprising brevity that almost before one recovers after one part the next is under way. Further, it is so daintily conceived and ingeniously worked out, and is so full of charming ideas, that it is almost impossible to readily absorb its real worth at a first rendition. Hence the new work—yesterday's was the first performance in America—was not received with the abundant fervor that it certainly would command at a second hearing or before an audience prepared for what was coming.

The suite is one of the most interesting of the many novelties presented by Mr. Busch this season. Evidently Mr. Floersheim is an ardent Wagnerite, for the work, despite its lightsome character, is scored after the sonorous style of the master of Bayreuth. The orchestration is rich and warm to an unusual degree; there is nothing stereotyped about it and within it Mr. Floersheim has a wealth of material which he will likely elaborate some day. However, it is refreshing to occasionally hear something good that has not been worked to death. Original ideas are all too rare, anyway.—Kansas City Star, February 14, 1898.

**Guilmant in Troy.**

Alexander Guilmant has arranged to give a grand organ recital at Troy, N. Y., on Thursday evening, March 10. It will take place in Music Hall.

**Clementine De Vere.**

Here are a few of this well-known and ever successful artist's many press notices:

Mme. Clementine De Vere's grace, her pure voice and incomparable technic won her audience at once.—Dayton Daily Journal, January 20, 1898.

Madame De Vere possesses an exquisite voice, over which she has perfect control. Her technic is marvelous, and her phrasing and quality of tone are beyond criticism. Mrs. Murray's numbers excelled anything of the kind ever heard in this city. Her brilliant execution, combined with her wonderful tone production, was a revelation to her hearers.—Fort Wayne Gazette, January 23, 1898.

Never has a voice with a sweeter and purer timbre been heard in this city than Madame De Vere's, or a song sung with more taste and perfect finish than Gounod's "Serenade," as the renowned prima donna rendered it yesterday afternoon. Her tones were exquisite, her enunciation a lesson to every speaker and singer who may have the pleasure of hearing her, while in conception and intelligence she has unlimited power.—Fort Wayne Morning Journal, January 23, 1898.

The fourth number was given by Mme. Clementine De Vere, whose sweet, pure soprano voice captivated the audience before she sang many notes. Her voice is clear and penetrating. Her selection "Softly Sighing" (Der Freischütz), by Weber, was a taking one, and showed off her well trained voice to perfection; for an encore she rendered the beautiful "Serenade" by Gounod.

The "Spring Song," composed by Signor Sapio, was sung very sweetly, the high notes being sustained nobly.—The News, Harrisburg, February 2, 1898.

Hardly too much can be said in praise of Mme. De Vere's singing. Her voice is a clear, powerful soprano of the unmistakable prima donna quality and was always under excellent control. The higher notes were taken with ease and grace and were pure and clean cut in tone. Weber's "Softly Sighing" was sung with passionate tenderness that was convincing in its delicacy of feeling.—Star-Independent, Harrisburg, February 2, 1898.

Madame De Vere was in delightful voice. Strong, true and clear her notes rose and fell in the beautiful aria from "Der Freischütz," "Softly Sighing," with a depth of feeling that appealed powerfully to the listeners.—The Patriot, Harrisburg, February 2, 1898.

**Gamble Makes a Hit.**

The young basso profundo is meeting with flattering success on his tour with Mlle. Verlet. Here are a few recent excerpts from the Columbus Press, where he recently appeared in the all star Ysaye-Pugno-Gerardy-Verlet concert:

The program embraced numbers by the three mentioned, and in addition there was a basso solo by Ernest Gamble, a member of the Verlet Concert Company. This was a master production, and the celebrated singer carried his auditors with him throughout the grand production. He was compelled to respond to an encore, and sang "In the Coming of Spring." He appeared on the program later in the evening again.—Columbus Evening Press, February 14.

A genuine surprise to the major part of the people was Ernest Gamble, the bass singer, a member of Mlle. Verlet's Concert Company, who was on the program for two numbers.

Mr. Gamble caught the people from the very first and apparently won their hearts as completely as any of his most famous companions.—The Columbus Dispatch, February 14, 1898.

**George Hamlin.**

Mr. George Hamlin, the well-known tenor of Chicago, has recently sung with the Cincinnati and Chicago Apollo clubs and with the Pittsburgh Mozart Club. On each occasion he has met with most pronounced success. He is already engaged for the Indianapolis May Festival, and is to sing the tenor part in the first production in America of Stanford's "Requiem" with the Apollo Club, Chicago. The following are his press comments:

Mr. Hamlin has a sweet, lyrical tenor voice, but it is under the most artistic control, and capable of expressing the most intense emotion. He grew upon the audience as an artist of very refined, poetic nature. His singing of the solo and recitative in "The Swan and the Skylark" was a tribute to art, and was received with demonstrations of applause. Mr. Hamlin does everything artistically and well.—Cincinnati Enquirer, December 10, 1897.

Of the soloists George Hamlin, the tenor, undoubtedly carried off the palm of the evening. His voice is of fine quality and exquisite sweetness, though not too sugary, and eminently suitable for oratorio work. The artist has it well under control, knows how to use it to obtain the best results and he sings invariably true. The "Fac Me Vere Tecum Fiere," for tenor solo and chorus, was beautifully given, and was one of the finest gems of the evening, and Mr. Hamlin was enthusiastically applauded. Mr. Hamlin distinguished himself by the delicate rendition of the sweet and plaintive swan song, "Summer, I Depart," and at its conclusion was given a perfect ovation.—Cincinnati Commercial Tribune, December 10, 1897.

George Hamlin was, as usual, strong and safe in his work. His exquisite vocalization is as remarkable as ever, and promises well for his appearance with the Apollo Club next week.—Chicago Chronicle, December 15, 1897.

George Hamlin surpassed himself. His voice has gained in strength, and it is perfectly cultivated. There is no tenor singing in oratorio to-day to be compared with him. Everything he sang last night was characterized by the same soulful care; his tones were not only delightful, but his expression also was faultless. With Mr. Bispham, who sang splendidly, Mr. Hamlin divided the warmest applause of the evening. In particular Mr. Hamlin's rendering of the recitative beginning "Thy Rebuke Hath Broken His Heart," and in the succeeding airs and recitative showed the results of intelligent and exhaustive study. The pianissimo effect of the final words in the aria "Behold and See" was beautifully managed.—Chicago Chronicle, December 24, 1897.

The tenor, Mr. Hamlin, sang with most artistic expression.—Pittsburg Dispatch, January 1, 1898.

George Hamlin proved himself a tenor of unusual quality. His rendering of "Thy Rebuke Hath Broken His Heart" was exceedingly effective.—Pittsburg Leader, January 1, 1898.

George Hamlin gave most excellent service. The Chicago tenor is one of the best before the American public. His voice has grown wonderfully in volume, and it is no small compliment to his ability to say that he stood nobly the test of an appearance in the same work with such a consummate master of vocal art as David Bispham.—MUSICAL COURIER, Chicago, December 25, 1897.

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THE GREAT FRENCH PIANIST,

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Also Mrs. Greenville Temple Snelling and M. Paul Willard in program of the most recent French Chansons.



## Ysaye, Pugno and Gerardy in Boston.

THESE three artists need not the indorsement of a discriminating press to obtain recognition, but the press clippings relative to the present appearances in Boston are worth studying:

An interesting musical program was offered in Music Hall last evening by Ysaye, the celebrated Belgian violinist, and Raoul Pugno, the French pianist. The audience was of goodly proportions and in an applause mood, and each artist was the recipient of stormy demonstrations of appreciation. Ysaye's performances may be classed in a general way as inspiring, his exquisite art and perfect mastery of the violin holding his auditors spellbound, and his associate, Pugno, was but a little less successful in swaying the emotions and arousing the approbations of the spectators.

M. Pugno plays in a dignified and impressive manner, and as a technician he is a finished artist. His touch appears to be somewhat harsh in heavier passages, but aside from that slight fault his work is masterly. The Schumann "Faschingsschwank" was specially satisfying in the romanza, which was given with a beautiful singing tonality, and in the fiery finale, which was taken at a terrific tempo. Bach's F minor prelude and fugue illustrated the delicacy and crispness of the pianist's touch, and the legato passages and runs were as smooth as one could wish to hear. Scarlatti's "Piece in A" presented no obstacles in the way of execution which were not dexterously surmounted. The Chopin scherzo was the least pleasing of the piano selections, although the auditors were highly satisfied with the brilliancy of the interpretation. M. Pugno is a grand artist, and his work last evening should establish him as a favorite here.

Ysaye played Vieuxtemps' Fourth Concerto with a vitality and sureness of fingering that bordered upon the wonderful, every note, chord and run being perfectly given by the marvelous violinist. The prize song from "Meistersingers" was a most delicate and touching bit of romantic music, exquisitely sung, and Guiraud's caprice was fairly scintillating in effect. Each artist was obliged to give an encore number.—Boston Globe, February 18, 1898.

It was a pleasure to welcome Mr. Ysaye again to Boston, and it was also a pleasure to make the acquaintance of such an admirable pianist as Raoul Pugno. I doubt if I have ever heard such cunningly graded, such reciprocal, such sympathetic ensemble playing as that of Messrs. Ysaye and Pugno. Artistic feeling, superb technique, rare intelligence were here most happily combined in the service of the composer.

The genius of Mr. Ysaye is familiar to us all. It is enough to say that although there were a few moments when he fell below his own high level, as a rule his performance was characterized by the noble breadth and sensuousness of tone, sweep of phrase, beauty of detail, and force of authority that have made him conspicuous among violinists of the first rank. Recalled after the concerto he played pieces by Bach for the violin alone.

M. Pugno is a pianist of highly polished technique and Parisian elegance. Mr. Pugno played the prelude with chaste and exquisite beauty of tone and sentiment. His performance of the piece by Scarlatti was an exhibition of dazzling technique and rare skill in gradation of tone. After a virtuoso rather than a poetic interpretation of the polonaise by Chopin, he gave a thunder and lightning performance of Liszt's Rhapsody No. 11.

Carlos Sobrino accompanied last evening with skill and taste.—Boston Journal, February 18, 1898.

The second and last of the two recitals by Eugene Ysaye and Raoul Pugno, with the assistance of Carlos Sobrino, was given in Music Hall yesterday afternoon, Jean Gerardy appearing for the first time this season.

The audience filled the hall, and was even more enthusiastic than on Thursday evening. The reason therefor lay partly in the size of the audience, in the addition of the young 'cellist, who won many admirers on his last visit here with M. Ysaye, and partly also to the greater interest of the program.

The renewal of our acquaintance with the young 'cellist justifies all that was declared of his work and his future. He is an artist of nearly the first rank, and it is possible to promise much more than assured position for him. His technique is faultless, nothing lacks in regard to breadth and purity of tone, and his coloring is at once vivid and authentic.

The precocity of his sentiment, so far from denying a greater emotional development, is decidedly affirmative of it. There is nothing in his manner that does not show the present dominance of form and art; the individual has not entirely emerged upon the stage.

The two trios were triumphs for all three musicians. M. Pugno gave fresh evidence of his skill and taste in achieving a perfect balance and harmony of coloring. It was a delight to observe the fine relation of the violin and 'cello. Themes and treatment glided from one instrument to the other without break of continuity.

In fine, the balance of parts was so admirable that the reflection often rose that one listened to music seldom to be realized. The sentiment of the violinist was ably correlated by the sentiment of the 'cellist and pianist.

M. Gerardy did not fail to advance the esteem of his hearers by his rendition of the Locatelli Sonata, which he gave with marked brilliancy and smoothness, attesting more merit perhaps in the allegri and technical tests, though the romanza showed no shortcomings either of expression or of tone.

Mr. Pugno's success with the ever youthful "Moonlight" sonata was not quite complete, though it was highly intelligent and received strong approval from the audience.

The dainty little gavotte by Handel which he gave as an encore was made a charming example of the pianist's lighter mood and his touch of velvet.

The impression of M. Ysaye's playing received on Thursday evening was deepened by the afternoon's program. He has certainly given a freer rein to his individuality, which varies in musical expression from a Northern sadness to a Southern impetuosity. The smoothness that temperance begets is not always one of the virtues of this

great artist. Yet greater uncton on occasion is the gift of none. Such unevenness would discredit none below him; it is his stature that makes him marked.—The Boston Daily Advertiser, February 19, 1898.

Messrs. Ysaye, Pugno and Gerardy gave a concert yesterday afternoon in Music Hall. There was a large and enthusiastic audience. Mr. Carlos Sobrino was the accompanist.

The trio of Saint-Saëns (op. 18) was marvelously well played, with the utmost brilliancy of technique and with the rarest sympathy. Mr. Gerardy has developed since his first appearance here, when knickerbockers contributed to his success. His tone is broad and noble, and he phrases with maturer appreciation. I believe that he will play still better a few years from now. He has yet to learn the ineffable value of repose.

Mr. Pugno's performance of the "Moonlight" sonata was at once delightful and irritating. It is impossible to praise too highly the beauty of his piano and pianissimo, the purity and elegance of his runs, arpeggios and ornaments. Mr. Ysaye played in wondrous fashion. The adagio was indeed celestial music. A friend of mine said after the concert that there was too much sentimentalism. I cannot agree with him. There was reverie, there was pathos, there was the aspiration of the soul—and if all these things are sentimentalism let us have more sentimentalism in performances of Bach, who is too often treated, especially in this town, as a mere pedagogue, a tireless spinner of counterpoint.

Mr. Ysaye, recalled, played Wilhelmj's "Parsifal" paraphrase, and thus rivaled his performance of the Bach concerto. He was recalled again, and he played, but I left, and therefore did not hear the trio by Schumann, which seemed superfluous after such a generous feast.—Philip Hale, The Boston Journal, February 19, 1898.

Extended comment upon Mr. Ysaye's playing would be superfluous at this time, for it could only be a reiteration of praises often bestowed in the past. He is a magnificent artist, in many respects the greatest violinist that has been heard in this city for many years. His performance of the rarely played Bach concerto was masterly in every way, and although the audience did not fail to express appreciation it was evident that the majority of the gathering derived more pleasure from his playing of the three solos which were given as encore numbers.

Mr. Pugno is a pianist of extraordinary ability, and his playing yesterday confirmed the favorable verdict passed upon his performance Thursday evening. His interpretation of the Beethoven sonata was decidedly unique, if not original, but it was an artistic and altogether effective performance.

Mr. Gerardy was gladly welcomed. This brilliant young artist has grown somewhat in stature since he last appeared here, and there is also evidence of advancement in his art. There is even greater breadth and power in his tone production and more finish to his technique. His performance of the Locatelli sonata was superb in all respects and earned him half a dozen enthusiastic recalls.

Very rarely have Bostonians been privileged to hear such splendid ensemble playing as was that of these three artists in the two trios. It was absolutely flawless in both numbers.—Boston Globe, February 19, 1898.

Yesterday afternoon MM. Eugene Ysaye, Raoul Pugno and Jean Gerardy gave a concert in Music Hall.

The attendance was a huge one, completely filling the hall and occupying all the available standing room. As will be seen, the selections were severely classical, mere show pieces being set aside for the occasion, and yet the audience sat the performances through, and at the end seemed loath to depart. The concert was brilliant from beginning to end, in the beauty that characterized the playing. A splendid example of ensemble playing at its very best was accorded in the rendering of the Saint-Saëns trio, which surely never received so lucid, charmingly colored and interesting interpretation here before, nor one that set forth the genuine musical worth of the work so convincingly. The balance maintained between the different instruments was perfect, and there was a refreshing lack of perfunctoriness in the observance of the nuances. It was chamber music playing of the highest order. M. Pugno's rendering of the "Moonlight" sonata began exquisitely.

The elegance, the surprising quality of his marvelous touch and the perfection of his finger work were more satisfyingly and charmingly shown in the piece with which he responded to a stormy encore. It was the gavotte and double from Handel's fourteenth suite, and was given with exquisite delicacy and grace of style. The triumph of the afternoon, however, was Ysaye's playing of the Bach concerto. Its breadth, intellectuality, nobility of style and purity of taste cannot be adequately described. The work itself is, perhaps, on the whole, the composer's greatest and most flexible achievement in kind. The adagio is of celestial beauty, and its interpretation by the artist, in its chaste fervor of sentiment, its moving intensity of lofty feeling and its depth of sincerity was surpassingly grand, and as splendid an illustration of large and masterly power as has ever been manifested here by a great artist.

At the close of the concert there was a storm of applause and a persistent repetition of recalls that were only allayed by an encore piece, which was Wilhelmj's transcription from Wagner's "Parsifal," given by M. Ysaye with a cantabile that was of wonderful quality.

M. Gerardy has improved immeasurably since he was last heard here. His technique has become more firm and fluent, his taste and style have matured and his feeling for expression has broadened. He is among the rare few who, beginning as prodigies, are not prematurely developed to be as prematurely stunted in artistic growth. He bids fair to be as great in his maturity as he was in his earlier youth. His performance of the sonata displayed a technical skill, warmth of style and a keen sympathy with the work, to say nothing of the fine intelligence that marked his rendering throughout. The inevitable encore followed, to which he responded by a movement from one of Bach's 'cello suites, solidly and charmingly played.—Boston Herald, February 19, 1898.

Mr. Ysaye needed no introduction to our public, and, though Mr. Pugno had never been heard here before,

glowing accounts of his playing came from New York, and one had a right to expect a good deal from him. Surely no one could have been disappointed in either artist's playing of the Fauré sonata; a more admirable, a more thoroughly beautiful performance were hard to imagine. It was the perfection of ensemble chamber playing. Mr. Pugno played with the piano fully open—perhaps on principle, perhaps out of deference to the size of the hall—but never in a way to injure the effect of his partner's playing. The two dissimilar instruments were in perfect balance. The work itself is interesting and brilliant; a work to be spoken of with sincere respect; we should much like to hear it again.

After this superb ensemble performance came Mr. Pugno's playing of the opening measures of Schumann's "Faschingsschwank." He attacked the piece as if he meant to conjugate himself right through to Pugnato. But this sudden thunderstorm soon cleared up as suddenly, and delicate effects struck the ear, as beautiful as any we have ever heard from a piano.

Mr. Ysaye's playing of the Vieuxtemps concerto—which was admirably accompanied by Mr. Sobrino—was a revelation, and in more ways than one.

Mr. Ysaye was playing superbly to the uttermost degree; we have never heard grander, more subduing playing from anyone.

In the Wagner and Guiraud numbers he was his well-known magical self.—Boston Evening Transcript, February 18, 1898.

At Music Hall last evening M. Eugene Ysaye, the eminent violin virtuoso, repeated his triumph of several years ago, and M. Raoul Pugno, the scarcely less eminent pianist and composer, found an equally flattering welcome. The large audience early found itself in sympathy with the artists and showered them with plaudits at every pause. It was an occasion of brilliant promise carried to a fine realization. The two personalities, as their works, foiled each other. M. Ysaye, large of frame and head, veils his emotion with erect composure; M. Pugno, rotund, is earnestly serene. The violinist dashes tears and fire from his strings; the pianist charms by his delicacy, tenderness and color. In itself the balance is interesting; as a device it is successful.

The Fauré sonata is a composition of sweetness and light, a medium through which an artist of poetic spirit may express himself; a thing of beauty in itself and a test of feeling rather than a framework for violent virtuosity. M. Ysaye accepted the splendid opportunity for the expression of his sentimental resources. He threw himself into the sonata with energy and enthusiasm. The first allegro, characterized by delightful chromatic runs and delicate nuances, was brilliantly performed. The andante romanza exhibited his breadth of sentiment and broadness of tone. The allegro vivo gave a hint of his capabilities in the direction of pyrotechnics.

The pièce de resistance of the evening was, however, the Vieuxtemps Concerto, in which he displayed that wonderful bowmanship which is his other side. It was something to long remember, this marvelous exhibition of musical pyrotechnics performed with sureness, sonority of tone and most wonderful fingering. The concluding tremolo of the andante, although minutes long, was as even as the tick of a watch. The violinist was recalled five times by tumultuous applause.

M. Pugno's talents were not developed by the Fauré sonata, which is for violin and piano. Overshadowed by the violin, he evidenced his good sense by no attempt to rival it. The Schumann number unveiled him at once. He is at once an artist of very rare technical attainments and nervous strength, and a poet of the order France gives birth to. As previously indicated, so far as he may be distinguished from other pianists of note, it is by the grace, delicacy and tenderness of his touch and the exquisite poetry of his phrasing. The tone he extracts from the piano is quite remarkable in itself. M. Palenski won special distinction for the clarity of his tones. To him M. Pugno might be compared as the contralto to the soprano. Every note of his has a soft, bell-like tone, and there is broad music even in his fortissimo passages. He made sparing use of the pedals. As noticeable as was this delicacy, was the brilliancy of execution displayed in the three pieces by Bach, Scarlatti and Chopin. It is doubtful if Bach was ever before made so to resemble Chopin, such feeling was injected. The Scarlatti piece was taken at a wonderful tempo and the deftness and command of the keys evinced by the pianist was little short of amazing, indeed, a little murmur of wonder preceded the audience's burst of applause. The familiar Chopin scherzo was something to more accurately measure the artist by and it is due not least to his beautiful interpretation of this that the growing verdict of high musicianship was decided.—Boston Daily Advertiser, February 18, 1898.

The following exhaustive notice is from a Columbus (Ohio) paper:

The grandest audience which ever listened to a concert in Columbus, and probably as great a one as ever assembled for the purpose in the State, was that which heard the music at the Columbus Auditorium last night. A view of the throng from the platform or from the side galleries was inspiring. The great hall presented a sea of faces

## ALBERTO JONÁS,

The Renowned Spanish Pianist.

First appearance in Boston with the Boston Symphony Orchestra a sensational success. Recalled eight times at rehearsal and concert.

"ALBERTO JONÁS made a very brilliant impression."—APTHORP in the Transcript.

"Mr. JONÁS is a pianist of indisputable talent; his technique is frank, brilliant, individual, and above all elegant."—PHILIP HALE, in the Boston Journal.

"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in Boston Herald.

FREDERIC L. ABEL, 240 Woodward Ave., Detroit, Mich.



**DIRECTORS:** Ph. Starwenska, Dr. Hugo Goldschmidt.  
**ARTISTIC ADVISER:** Prof. Karl Klundworth.  
The Conservatory opens an **Opera Academy** on February 1, 1898. **DIRECTORS:** The Conservatory Directors and Herr Court Conductor DR. WILH. KLEEFELD. **Artistic Adviser:** Herr Royal Chamberlain FRANZ BETZ. Staff of Teachers: Herr EDELA GERFELD, Royal Chamber-Singer Frl. HERMINE GALPY; Staff of Singers: Herr DUCA, Chamber-Singer Frl. LINA BECK, Frl. E. BRACH-Singer Frl. HERMINE GALPY; Staff of Musicians: Frl. JULIUS LIEBER, Herr DR. H. GOLDSCHMIDT and others for Singing. Herr DR. KLEEFELD for Studying Parts and Ensemble. Frl. JOHANNA HIRSCHBERG and Herr Court Actor PAUL DEHNICKE for Mimic, Dramatic and Declamatory lessons. Scenic exercises upon the experimental stage of the Conservatory. **Theory.** Score Playing. **The Academy** will be held in the evening from 7 to 9 o'clock. **For the Piano classes** the **forms pupils in Operatic Singing from the first beginnings to the end.** For the Piano classes from October 1, 1898, Herr CONRAD ANSGER in Berlin, and Herr GUSTAV POHL, of Moscow, have been engaged. **Prospectus gratis.** Hours for application, 11 to 1, 4 to 6.





## THE TECHNIC OF GOVERNMENT.

IT was D'Israeli who pointed out that the American Revolution merely demonstrated all the defects and all the mischiefs of a nation rushing into a state of freedom before it is worthy of it. He failed, however, to define "freedom" or show when a nation may be considered fit for this undefined boon. Political corruption, which has defiled the White House, the Senate, the courts and every legislative body, is not peculiar to republics—though it breeds best in such governments. Unquestionably, however, we are inexpert in the technic of practical government. This, probably, was the chief defect—and its consequences the main mischiefs—at which D'Israeli pointed.

Fifty years ago—thirty years ago—our technic was adequate for all our needs. The phenomena with which the United States had to deal were distinct, definite, what the scientist calls isolated, and therefore comparatively simple. There was no problem presented for which there was not a precedent in the history of Europe or in the English traditions.

To-day we are confronted with a tangled skein of problems, for the unraveling of which there is neither precedent nor a traditional fashion of sheering through with a sword.

The Lattimer plan of dealing with the labor problem is ludicrous in its simple inadequacy and dangerous in the contempt it throws upon the Government that abets it. It is an unwise thing to tell the laborer that your law is that of rifle and bludgeon—to that very law he may appeal. He, too, may apply the absurd logic of the cartridge—the "deputy" and the bullet. In a country so overwhelmingly democratic as ours, these technical errors are at once absurd and perilous.

An instance of the same lack of technic in the art of practical government is discernible in the excitement over the destruction of the Maine in Spanish waters. The national good sense—and while it is obnoxiously obvious that there is in the nation a great deal of vulgar brag and uncouth and ill-bred swagger, still at bottom there is good sense—the national good sense, we say, prevented any outrageous acts of offense to a friendly power. Directly the newspapers of the meaner sort set about beating up the jingo spirit, the populace caught fire. The clamor became menacing. Now, a government technically well equipped would have suppressed these newspapers. Fortunately, as we have said, the national good sense prevented any evil consequences—has so far, at least. Yet it is quite conceivable that the next crisis may not be so calmly met, and that the newspapers of the baser sort may succeed in breeding the cyclone. Here, then, a little governmental pressure might well and fitly be applied.

The freedom of the press is a pretty theory—a pompous phrase. But the freedom of the press—like the freedom of man—may be abused, and is, to-day and here, most obnoxiously abused.

There are laws to check the man who makes of his freedom a club for his fellows. Our rulers, did they but know the elementary technic of governing, would apply similar laws to the guerrilla press. There is nothing sacred about the press. Even were it sacred a wise and opportunist government would trample now and then on its sanctity. For nations as for men the absolute right is often the greatest wrong. Opportunism is the only moral, because it is the only possible, method of man's going. There may be an injustice in suppressing the outlaw newspapers, yet a knowing government would compromise with this injustice. The main question is not whether a thing is right or wrong in the abstract—the government should concern itself only with what is opportune.

In a country almost ripe for an industrial revolution the cold blooded murder of proletarian miners is inopportune.

In a country edging toward war it is inopportune to permit the jingo editors to go unmuzzled.

NAT GOODWIN has married Maxine Elliott, his leading lady, in spite of a New York decree forbidding him to remarry.

EDWIN G. BATES, a Boston musician and music publisher, and Charlie N. Hoyt, the playwright, had a squabble over the rights to a songs Hoyt spat in the publisher's face. The Superior Court of Boston has awarded Mr. Bates \$1,200 "for damages to his character and reputation." He sued for \$10,000.

## THE MADISON SQUARE THEATRE.

CHARLES FROHMAN has secured Hoyt's Theatre on a five years' lease. He will rechristen it the Madison Square Theatre and establish there a permanent stock company. Hoyt & McKee will retain an interest in the theatre, but will have no connection with its management. The Hoyt plays will be seen next year at the Garrick Theatre, in which Hoyt & McKee are interested, as co-lessees with Mr. Frohman. This new acquisition gives Mr. Frohman control of the following leading theatres:

Empire, Wallack's, Garden, Garrick, Knickerbocker (through Mr. Hayman), Lyceum (through Mr. Daniel Frohman) and the Madison Square. Next season, however, Mr. Frohman may relinquish the Garden Theatre, which has proved a losing venture.

Quietly but effectively Mr. Frohman is working toward the complete control of the New York stage. This is quite in line with the American tendency toward trusts and unions. The actors form trade unions. The managers form trusts. One is as legitimate as the other. It would be indeed obnoxious were the laboring men of the "profession" permitted to combine while the managers were deprived of all weapons for combating the labor union.

Mr. Charles Frohman is the product of his age—the consequence of existing conditions. He is as much a result of the tendency toward labor combines as he is of the tendency toward the centralization of capital. He is on top of theatrical affairs solely because he is the man best fitted to be there. The man who succeeds always deserves his success. Always the man who gains power is the best available man for the place.

We trust that Mr. Frohman may increase his list of theatres—there are still a half dozen for him to secure. With greater prosperity there will come a greater consideration for the public, and it may be a conservative contempt for the flippant, immoral and dirty drama. Mr. Frohman, at present, is the bulwark between the public and the trades unions of actors and theatre employees. And, equally, the unions serve as a check on the centralization of capital and power, represented by Mr. Frohman.

It is all right.

## MR. GALLOON.

"A MAN," said Ben Jonson's 'Crispinus,' "may be a poet and not change his hair."

Yet the simple jeweler's simple wife thought not so. And so the thirtieth-rate men, who dabble in verse and strive for the approbation of the jeweler's simple wife, go in for the eccentricity of uncut tresses and greased locks. To-day, as in Jonson's time, they make a little noise and gain some notoriety among the simple and suburban. Richard Galloon, who has forged for himself the name of Le Gallienne, is the latest of these poetasters. Last Friday, he wagged his kinky mane at an audience that had emerged from the land of Harlem flats to stare at him in the Lyceum Theatre.

A journalist of humble parts, he might pass unnoticed were it not for his posing. His affectation is as a candle to light up his defects.

He read from his own writings. The extracts were long. They were sappy. They were sodden with bathos and stupidity. All this did not matter much. His dreary imitations of Sterne and Mendes were harmless. There was a measure of cruelty, however, in droning them out, hour after hour, in a Liverpoolian accent.

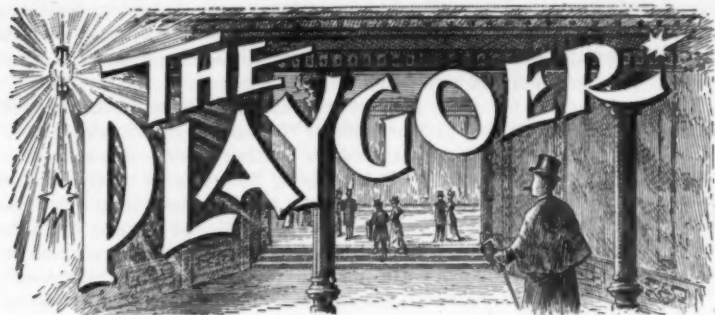
As an imitator of Oscar Wilde Mr. Galloon is not a success.

Why don't he try and be himself? He has changed his name, changed his religion, denied his race; even this might be forgiven him, were he even a colorable imitation of himself. As plain Galloon he would be worth studying as a pathological case. I saw Dr. W. J. O'Sullivan, the eminent alienist, studying him the other afternoon, as I have seen him study drooling girls in the insane ward of Bellevue.

But a Liverpool imitation of Oscar Wilde—that is too much. V. T.

"BILLY" SCANLAN, the Irish comedian and singer, died in Bloomingdale Asylum, where he had been confined for the last six years.





WALLACK'S THEATRE.—ONE SUMMER'S DAY, a comedy in three acts, by Henry V. Esmond.

Major Dick Rudyard..... John Drew  
Phil Marsden..... Arthur W. Byron  
Theodore Bendyshe..... James O. Barrows  
Robert Hoddesden..... D. H. Harkins  
Tom Reid..... Morgan Coman  
Seth..... Frank E. Lamb

The Urchin..... Master Henry McArdle  
Maysie Linden..... Miss Isabel Irving  
Irene Reid..... Miss May Buckley  
Mrs. Theodore Bendyshe..... Mrs. Kate Meek  
Chiara..... Miss Elsie de Wolfe  
Bess..... Mrs. Delos King



YOU have read the cast, have you not? And from the mere reading thereof can you not foretell what the play is all about?

I am sure you can.

Major Dick Rudyard, now; for a guinea, he is an oldster with a tender heart, just the sort of a man who would love a young, tender slip of a chit of a girl like Maysie. Well, why do they not marry and have done with it? Let us see. There is the Urchin; but he seems to be a blind alley, leading no whither at all. Seth—ay, that sounds

more promising. In the sentimental English drama Seth is always a hulking blackguard—a poacher, smuggler, horse-coper or gypsy—

Upon my word, I think we have it. Of course he is a gypsy, and a peculiarly nasty one at that. Further down the cast you will discover Chiara, evidently another gypsyish person. Why, it's as clear as daylight. These two gypsies are pals, and up to some villainy. They are the rogues who stand between Major Dick and his Maysie.

But how?

Of course no lover so acceptable as Major Dick Rudyard could ever have had anything to do with a gypsy light o' love like Chiara. That goes without saying. Perhaps he had a wicked uncle—no, he's too old for that. I daresay it was his brother. It must have been his brother; men like Major Dick always have brothers who were no better than they should have been.

Now I will wager you anything you please that this rascally brother, being no better than he should be, took up with the gypsy trollop and that, after the brother died the Major in the goodness of his heart adopted the child. The child may have been a girl, but on the whole, I fancy, it must have been a boy—a merry little fellow, the pride of the Major's heart.

So far we have done very well. It is not difficult to imagine these gypsy rogues buzzing it about that the Major is no better than he should be—and is, in fact, the father of the merry, little boy. Of course the scandal is not serious. It is cleared up in time for the Major to marry Maysie, and there you are.

All this I got from the cast Monday evening as I rode to Wallack's Theatre. You see what a devilish shrewd fellow I am; the RACONTEUR couldn't have done it; and as for Phil Hale, he would not have come within hailing distance of Seth and Chiara—Chiara, I am sure, would have sent him off on some Italian tack or other. "How blessed are we that are not simple men," quoth Autolycus.

And when I sat in my seat Monday night and saw my horrid suspicions verified I hugged myself for joy. What cared I how sappy and soggy and silly "One Summer's Day" was? Not a rap. I was too much engaged in admiring my own prescience.

It is not a very telling play that Mr. Esmond (a stage player, *id est* "one who play acts," as Mr. Drew says) has written; indeed were it not for the



Urchin (of the blind alley) it would be almost intolerable. He, however, spices things up a bit. Henry McArdle played the part with humorous predominance.

But this will never do—star the Urchin and slight Our Only Comedian. Mr. Drew then had a part—half drollery and half sentiment—into which he fitted as perfectly, as perfectly—

Well, as Percy Haswell's pretty hand fits into her little glove.

It is just the sort of a rôle he plays with a winsomeness that takes the heart out of a matinee girl—as you pull the pith out of a reed. In the first act he frivols in a dignified, kindly way; in the second he loves with exquisite tenderness and humility; in the third he weeps—it is beautiful.

I wish I were a young girl that I might thoroughly enjoy Major Dick—how I should dab my eyes with a bit of lace, and what deliciously horrible shivers would run up and down my little spine!

Miss Elsie de Wolfe (a picturesque gypsy) almost acted once or twice, and Miss May Buckley sketched cleverly a small bit of a rôle. Ah, Miss Buckley,

I wish you and I could go back to Chinatown, wherein you were a great artist, and I was a joyous (but respectful) spectator. Where's Francis Powers? And where are the roses of yester year?

Tuesday afternoon I went to Ethelbert Nevin's concert—*et me melle beant suaviore*. Sweeter than honey it pleased me, said the poet.

In Union square I saw the RACONTEUR pacing under the gaslamps, fitfully as one who dreams of ivy and cups and trumpets blown at midnight; but having no mind toward thirsty lapithae and revelers, I dodged into Seventeenth street, and so escaped. And for this I do now meekly apologize. Still had I not dodged I had not now written of Henry Miller and his new play, which I saw that same evening, being Tuesday of the last week as ever was.

As far as the play goes Henry Miller fares just a trifle better than Mr. John Drew. He has in "The Master" a character part of the sort that plays itself. It is larded. Indeed, it has all the fat. You have seen the play a score of times; it has been written by everyone from Augier to Mr. Stuart Ogilvy, its last author, and it will be written many times in the days to come.

Picture to yourself a testy old banker, good at bottom, but irascible and opinionated, who will not permit his daughter to marry an honest horny-handed mining engineer, and who turns his only son out of doors for refusing to become a partner in the bank. The son goes for a soldier. The daughter weds the man of her choice. The testy old gentleman is left storming among his servants. In the next act you learn that a "little stranger" has come to the daughter, and the banker's wife (how reminiscent that sounds) hastens away to Wales, where her daughter is. There, too, is the son-in-law (not doing well) shut up in a flooded mine. Left alone, the banker storms on. He is seeming incorrigible. He places all his confidence in a roguish nephew, who rooks him of every ha'penny. And, withal, he has the gout—the last souvenir of his lost wealth.



Here's a pretty state of things for a testy old gentleman!

Of course, you have seen the effect all this adversity will have on him. It milks him of ill-temper. It softens his 'ard, old 'eart; he becomes the meekest and most lovable of bankrupt bankers.

And then see how good fortune flows in on him! His son comes back from the war in conquering hero trim; the refugee daughter comes back—husband, baby and all; there, too, is his wife, who says: "I have saved £40,000 out of my pin money and on it we will all live frugally, but happily," and on this optimism of the Dickens period the curtain falls.

Well, why not?

People like this sort of thing, do they not?—I don't mean you and I who are Superior Minds, but what the *Sun* calls "the hoi polloi."

The piece was well played, Mr. Henry Miller displaying a mastery of the arts that go to make a character part reasonable and effective, and justifying his place in the not over brilliant galaxy of American stars. Miss Margaret Dale, Prince Lloyd, A. Elliot, Mr. Lancaster and Miss Bert were efficient members of the supporting company.

When the matinee girls have been kind to Mr. Drew for a while, they might do much worse than go and be kind to Mr. Miller.

Emile Richebourg is dead. He wrote more novels—and worse ones—than any man of his generation. And in dying he left a prize for the best novel of his sort written every year. The evil that men do lives after them.

The Criterion Independent Theatre (which was not dead, but sleeping) is to give a week's performance of Echegaray's "El Gran Galeotto" at the Berkeley Lyceum. The translation is the work of that talented artist, Miss Maude Banks. Here is the cast:

Don Julian..... Eben Plympton  
Ernest..... John Blair  
Don Severo..... Arthur Giles  
Pepito..... Edmund Lawrence  
Mercedes..... Ethel Douglas  
Christina..... Maude Banks

It will be a surprise to the admirers of Amelia Summerville to know that

"Never darken my door!"





she will soon be heard in opera. She has a mezzo-soprano of lovely quality under vocal training with Madame Hartmann.

\* \* \*

I can't get it out of my head that I dodged the RACONTEUR in Union square; it distresses me, and so—

In runic rhymes, or say, in rhyme  
That's just a trifle runic-er,  
I beg your pardon for the time  
I dodged you, there,  
In Union square,  
My dear James Gibbons Huneker.

Or, if you prefer to hear me sing it,  
why—

I'll sing it like a nightingale,  
(That famous one—your two-necker!)  
If you'll forgive my turning tail,  
And dodging, there,  
In Union square,  
My dear James Gibbons Huneker.

And now I trust all is amity.

VANCE THOMPSON.

## The Stage Abroad.

THE last work which Pollini produced at Hamburg was the third drama of the "Odysseus" tetralogy of Bungert. This tetralogy, comprising "Circe," "Nausicaa," "Odysseus' Return," "Odysseus' Death," is itself only part of his Homeric world, a cycle which will take six evenings to perform, as in addition to the "Odyssey" dramas it contains two based on the "Iliad" and named "Clytemnestra" and "Achilleus."

The first piece produced was the "Return of Odysseus," given at Dresden last summer, and since repeated thirty times. Bungert's treatment of an

Homeric theme in this drama did not please the pedants and philologists. They described his modernization of the "Odyssey" as poisoning the springs of the ancient world. Whatever the learned men may say, there is evidence that a large lay audience found great charm in the work. A German audience is much more up in its classics than any that will be found here, and even critics grew enthusiastic over the "Return." "With the unfolding of the Homeric story," writes the *Börsen Courier*, "a piece of our own youth is awakened, memories of the happy period of our life rise before our eyes. The power of the Homeric material cannot be killed, and the merit of Bungert is in having built with audacious skill a new temple from the old block, not a reconstruction from the antique, but with brilliant colors."



The grand distribution of checks in the first act.

The production of the "Return" at Dresden is due to a Homer lover, the singer Scheidemantel. While Bungert was finishing the score in his retreat at Genoa, he picked up a German paper, read the news that Scheidemantel, an enthusiast for everything Hellenic, had commissioned Preller to paint for him a great "Odyssey" picture, and had been delighted with the result. Bungert at once sent his work on to Scheidemantel, who took it up to Director Schuch, who took it to Intendant Seebach, who boldly accepted it.

It required courage to do so, for Bungert demands a gigantic orchestra; in his last piece he has six flutes, eight horns and trumpets and trombone; contrafagotti and bass clarinets are seldom still. Even in the enormous polyphonic music of Wagner and his power of expression, the orchestra is scarcely so extensive. Yet really Bungert is the opposite of Wagner.

Bungert, moreover, calls for all the resources of the theatre; he must have perfect scenery and wonderful mechanism. It is not too much to say that in the scenery, the poetic figures and material, lies the great merit of his work.

The music is not the effective part of "Circe." The piece contains parts of great musical beauty, such as the chorus of the Oceanides, the quartet of the nymphs of the fountain, who aid Circe in her incantations, and the final duet of Circe and Odysseus. All these show melodic invention, but on the other

side must be placed an harmonic thinness that is opposed to any dramatic expression of passion. Imagine the Odysseus scene as a picture in oils painted powerfully with the bold brush of a Rembrandt, and then the music trying to paint in the lights with petty, dull water colors.

The success of the piece was great, owing, as said above, to the text and the scenery. In one respect Bungert follows Wagner; he does not hesitate to

introduce floating clouds, the sun car of Helios, flying Eros, shades of Hades, and high above all in magic light Olympus with Zeus and all the gods. When he comes down to earth we have only choirs of maidens and Circe, amid magic sun-flowers, seducing Odysseus. These figures, above, below and between, delighted the public.

\* \* \*

The prelude takes place in darkness, like Wagner's Erda scene. Strangely lighted in the gloom of twilight, the mountain range is seen, a huge recumbent female form, while invisible choruses call on the children of Greece to come from darkness into light.

\* \* \*

The scene of the cave of Polyphemus is a masterpiece of stage management. Odysseus blinds the giant, but out of sight of the audience, behind a projecting rock. Then, when the monster's cry of anguish is heard, the sheep which cover the companions of Odysseus so that the giant cannot

detect them by touch, come from the cave. A very little slip or error in judgment would make this scene ludicrous, and even in spite of all that decoration and mechanism can do, it is perilously near it. The departure of the Greek ship surrounded by the Oceanides, the enchanted garden of Circe, the shades of Achilles and others that come forth out of Hades, deserve high praise.

The third act is the second act of "Tristan and Isolde" with Wagner's music left out.

The parts were taken by members of the Royal Opera, and at the close the composer and the representatives of Odysseus (Scheidemantel) and Circe (Marie Wittich) were called out. But the greatest enthusiasm was received for Bahr, the electrician; Piek, the scene painter, and Schuch, the manager.

## BOOKS AND BOOKMEN.

THE *Sun* is always amusing and instructive when it stands up for that good common English that we all make use of. Last Saturday the so-called grammatical rule that it made fun of was the dogma that "a preposition must never be used to end a sentence." Now English writers make English syntax, and English writers ever since English was English have employed prepositions to end sentences with.

I took the pains to look at Johnson's Dictionary. I found John Locke, who knew something about the human understanding, saying:

"The next question usually is, what is it for?" and likewise "the time we are in."

The facetious Butler writes:

"But she who well enough knew what  
Before he spake he would be at."

A book I have saved from the wreck is that of the ancient and illustrious faker Sir John Mandeville, Kt. He writes:

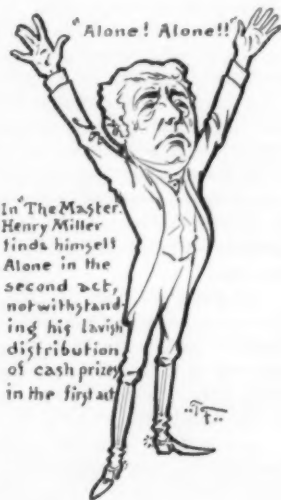
"Bushes that he feedeth him with;" also, "That yle that I have spoken of," and "Iles that men dwellin in."

In fact, the usage is as old as the language, and Morris in his "Historical Accidence" says that the relative pronoun "that" is followed, not preceded, by a preposition, and quotes from a fourteenth century MS., "The stone that he leaned to."

One correspondent of the *Sun*, while tolerating the use in common speech, opines that it should not be employed in solemn writings, such as sermons; yet I find the Rev. Dr. R. South writing, "The heart knows that of itself which nothing in the world besides can give it any knowledge of," and Archbishop Tillotson says, "The Gospel gives us such laws as every man that understands himself would choose to live by."

But the usage of Anglo Saxon, of Middle Ages English, of seventeenth century English has nothing to do with the case. It is the use of to-day that, to quote Horace, gives the decision, lays down the law and is the form of speaking. When all the American people say "I done it," that form will be the correct one, and the last of our reduplicated perfects will pass into innocuous desuetude.

Another thing at which the dogs of old-fashioned pedantry bark is the split infinitive. In many cases the intercalation of the adverb between "to"



In "The Master," Henry Miller finds himself alone in the second act, notwithstanding his lavish distribution of cash prizes in the first act.



"I shall be Master!"



and the verb really forms a compound verb. Such a position of the adverb is quite common in cases when the particle "to" does not precede the infinitive, as "We do earnestly repent," "I can clearly see," "I will distinctly state"; why not then "We profess to earnestly repent," "I am able to clearly see," "I intend to distinctly state."

In German words, such as "durchlesen," "durchblättern," there is a shade of difference between the separable and inseparable forms of compound verbs, and thus "durch zu laufen" has not the same meaning as in "Das Schwarze Register zu durchlaufen." In French "à vrai dire" is as correct as "à dire vrai," the former phrase being in all but form a compound verb. But we need not hunt for analogies. As long as a language is a living language we can change it to suit our own convenience. We have no hesitation in saying, "I please," "he pleases" and "if you please," instead of the proper form, "It pleases me," "if it please you," &c. So let us use split infinitives and end our sentences with any preposition we choose whenever we have a mind to.

The last volume to appear in Zimmerman's Pocket Library is "Love Letters; a Romance in Correspondence," by Harold R. Vynne. It is just the book for an hour on the train or that indolent hour after dinner. Mr. Vynne's love story is modern, flippant and entertaining. It is developed in a series of witty letters and telegraphs which pass between a Chicago girl and her New York lover. This form is probably the most difficult that a novelist could choose, but Mr. Vynne has handled it with an easeful air of knowing just what he was about. "Love Letters" is well worth reading. It will furnish the average dull lover with epigrams enough to last him through one courtship and well into a second.

Mr. Vynne, I understand, is engaged on a far more ambitious work, "The Undoing of a Dreamer." The title is capital, and if the novel lives up to its promise it should be one of the books of the year.

### THE SONG OF THE SAILOR.

KNOCKING to come into us,  
Big waves,  
Great waves,  
Breaking on the bows of her in masses white as snow;  
Gripping on the sides of her,  
Sea's claws,  
Rearing up,  
Trying for to drag us to the land a mile below.  
A death that comes to most of us,  
A short death,  
A sweet death,  
Little men on little ships upon the mighty sea;  
Sleeping every night on them,  
Strong winds,  
Stormy seas,  
Nothing but an iron plate between that death and me.  
Spindrift flying over us,  
Head wind,  
Bitter wind,  
Water rushing through the ports and hissing cross the well;  
Danger every hour of it,  
A dog's life,  
A man's life,  
They bank their fires for us, I guess, most every night in hell.  
—Pick-Me-Up.

The big ocean liner tossed in the fierce gale like the regulation cockle shell that we read of in marine romances, says the Evening Sun. All about was inky blackness.

"On my honor as a gentleman and a man, I will land you in New York city to-night," quoth the captain to his affrighted passengers.

An hour later the ship struck. Great waves deluged her from stem to stern as she keeled over. The glare of rockets lit the darkness.

"Where am I?" shouted the captain to the life savers, as they pulled out through the raging surf.

"Stranded on a sand bar off Far Rockaway!" came the answer above the roar of the waves.

"North or south of Shelter Island Inlet?" yelled the Captain in agonized tones.

"Half a mile south!"

"Thank God!" sobbed the Captain, who had a copy of the Greater New York charter in his cabin. "Ladies and gentlemen," he exclaimed to the passengers, "my honor is saved. I have kept my word. I have landed you in New York city even before I had hoped to. All those who desire may go ashore."

It is announced in *Saint George*, the journal of the Ruskin Society, of Birmingham, that W. G. Collingwood, M. A., has recently received a letter, of which the following is an extract: "I am glad to say that Mr. Ruskin's health is much as it has been during these later years. He still takes his daily walks, sees his personal friends, and spends much time in reading. But it does not seem to be understood by the public that his comparative health depends upon his being kept from all unnecessary work. He directs his own business, but is obliged to decline correspondence, and cannot reply to the many letters which still come asking for his intervention in public matters, or for private advice and assistance."

## Having Read— I Write.

IN complaining that he has not been able to secure a copy of Francis Adams' "Essays in Modernity," Richard Badger, the waggish editor of the *Literary Review*, tells this story:

Godfrey Emerson, while at Harvard, made no small reputation as a literature in the small world of which he was a part; and shortly after his graduation there was seen from time to time in the various "literary" journals, notices which told us that "Mr. Godfrey Emerson, who delivered the Ivy Oration at Harvard in blankety-blank, an oration which we may say was so much out of the ordinary as to receive comments and commendations not only from the press, but also from the literary world, has nearly completed the MS. of 'God, Man and the Devil,' a novel of to-day, written in his well-known sarcastic, satirical manner. Though the novel is yet incomplete, his publishers have already received unusually large advance orders. Predictions are dangerous, but surely it is conservative to say that Mr. Emerson will go far and that 'God, Man and the Devil' will see him well on his way." This announcement, with variations, many variations, was kept pretty well before the "literary" public for three years or thereabouts. Then Mr. Emerson died. His literary executors found among other papers a large bundle of what apparently was MS. (abbreviations are so "shoppy," you know). The first sheet was inscribed "God, Man and the Devil," the rest were blank.

This reminds me of the RACONTEUR's story of a week or so ago.

To return to Mr. Badger—

"We have not," he adds, "as yet heard of Mr. Adams' demise."

\* \* \*

Then why are you editing a literary review?

\* \* \*

Come, worthy editor—unknown and entertaining confrère—let me barter you story for story. You have told me of Godfrey Emerson (of whom I never heard), and in return I will inform you of the demise (that Bostonian phrase!) of Frank Adams, who has trod no shoe leather these five years. And when you have heard I trust you will not again point your sneers with the name of that unhappy man of genius. It is a bargain, is it not?

\* \* \*

His was a brave soul. You will agree with me when I have told you the story. He was one of those artists who work in a garret under the stars—close to the stars. Earlier than most of us he got himself free from the shackles of education, and, instead of thinking in the formulæ of the schools and the doctrines of the churches and the phrases of the drawing-room, he thought plainly and saw with a naked eye. He wrote his novel. You have read his novel, *cher confrère*, that bitter masterpiece of autobiography? Then you know. And you remember his thoughts—infamous and splendid as a Spanish autodafé. And those marvelous phrases—flaring like the plumes of a helmet—you remember the phrases.

\* \* \*

His was a brave soul.

But it was cribbed and cabined in a mere makeshift of a body. The thin eggs stumbled as he walked; the narrow chest was always torn with a cough; now and then the cough-ripped lungs bled; it was a poor shell of a body. But the brave soul held it up, as a man holds up a floundering girl—these icy nights. He journeyed into far lands; he quested health at the antipodes; he sought it in the desert. He did not find it. He came back to London after a vain year in Egypt. It was November and wretched weather. The fog was at its job of burking London town. The fog got into his throat and strangled him. The fog bit at his raw lungs like etching fluid.

He was too weak to write. Too ill to think.

\* \* \*

Frank Adams had a series of essays on Tennyson's "Idylls"; he had written them in Egypt or in the Southern seas; they were seditious and corrosive as cries of mutiny. He took them to the *Fortnightly Review*, of which Frank Harris—that contentious little man of genius—was editor. There he left them, and went out into Henrietta street and into the coil-ing fog.

\* \* \*

He lived somewhere in the south of London—in some dreary lodging house, in a dreary, immemorable street. When he got to his door he was barking like a dog. Every now and again he spat on the ground, and the spittle was mucus and blood. He let himself in with his pass-key and mounted the stairs to his room.

His wife fluttered about him, with little cries and gestures, as he stripped off his clothes and got to bed. Then he told her that he could not live long; perhaps a few months of irking, invalid life, and then—

The sheet drawn up to the chin, and the hands and feet folded.

When she had conquered her tears he told her that the irking, invalid months ahead—the doctors and the useless drugs—the vain labor and the empty hope—meant beggary for her. The little money they had would melt away. Better he were dead, that she, with the little they had, might help



herself in the world. A brave woman, she listened. And when he begged her leave to die, she—who had never refused him anything—did not refuse.

From the night table at his bedside he took his revolver.

He thrust it into his mouth, and pulled the trigger.

The hammer fell on a dead cartridge.

\* \* \*

The woman screamed.

There came a scuffling step in the hall, a knock at the door, and the landlady thrust in her head. The fat, kindly old soul panted for breath.

"Can I do anything for you, Mrs. Hadams?" she asked.

Frank Adams laughed grimly. That fat, kindly vulgarity thrust of a sudden into the black, coiling tragedy that was being enacted in that little room—it was the ironic jest of the Aristophanes of Heaven.

"No, thank you," said Mrs. Adams, and she closed the door.

She stooped and kissed her husband.

"Take out my teeth," said Frank, for he wore two false front teeth.

She did as he bid.

He put the pistol in his mouth and fired.

He was dead before the smoke faded.

\* \* \*

Thus died Francis Adams.

\* \* \*

Among the manuscripts he had left at the *Fortnightly* office was a scrap of paper, on which he had written in his thick, scrawling hand:

BURY ME WITH CLINCHED HANDS  
AND EYES OPEN WIDE,  
FOR IN STRUGGLE AND STORM I LIVED,  
IN STORM AND STRUGGLE I DIED.

\* \* \*

It was his epitaph—and his monument.

\* \* \*

And now, my dear Mr. Badger, you have "heard of Mr. Adams' demise."  
It was the waggery of fate that your jest should miss fire—like his pistol.

\* \* \*

I have read "Vivette;" and you?

I have wandered through the pleasant town of Millamours, down the Old Runway Road, as far as Amoret avenue, and thence by Moonlight Row, as far to the east as Locklove avenue—a merry stroll and not unprofitable. Many joyous personages I met and heard many tales, not wise, but profusely merry and good to hear.

Now the guide book to this joyous town is compiled by Gelett Burgess, and is published under the fanciful title "Vivette," by Copeland & Day, of Boston. It is a small book and comes to you in a blush of crimson.

\* \* \*

The scaffolding of Mr. Burgess' story is artfully put up. You must know, then, that in the town of Millamours there was a Romance Association, an "enterprise of retailing romance—or wholesaling it, for that matter." The object of this society was to force fate and make things happen. Thus a commonplace man in whose life the unusual never entered had but to apply to the society and around him there would be woven a web of Romance. Swords would flash for him in dark alley-ways. He would be tangled in splendid heroisms and scurvy deeds. Life, indeed, would be for him a perpetual a sherris of excitement. All, too, for a modest fee.

The chief spirit of the enterprise was Vivette—a rare creature, a lady unique.

\* \* \*

I fear I have no right to open for you the memoirs of the Society of Romance; this you must do for yourself.

Mr. Burgess has a pretty wit. His book is a love story in cap and bells.

"Why did Vulcan make this excellent Ouch? To give it to Hermione."

A love story in motley, and if there be no hidden meaning there is an enjoyable perverseness and irony—a sort of wholesome impishness; I like it; I like these merry, griggish puppets, this sparkling Vivette, and the lover she won.

\* \* \*

The style is close-knitted, ribbed, knotted together in a prim sort of frugality, that is wholly an affectation and wholly delightful. Now and then a Stevensonian phrase—"a great hope sprang up, as on a mountain top, and beckoned wildly"—or a bit of droll syntax; such little touches are not infrequent and betoken a wit (not mere author's wit), but a sort of irony, cold, tranquil, a trifle disconcerting, that tempts one from page to page in a pleasurable expectation.

\* \* \*

His tales, perhaps, are only swollen anecdotes—like that of the woman who had the ill-luck of running to one-legged husbands and thus accumulated mateless boots—but then, they are so deftly done!

\* \* \*

And there is an observation at once clairvoyant, tender and fantastic, as in the writing of Vivette:

"I am never so much in love with Vivette as when she is writing. The absurd manner in which she holds her pen, that seems to guide rather than

be driven by her queerly bent forefinger—their little journeys together to the ink well, and hurried scrambles to overtake her thoughts—the bewitching attempts of her pursed lips to spell the unmanageable word—the shy recourse to *variorum* trials upon the pad—her impatient scuffles with the pen wiper—her flirtations with the blotter and one hundred and thirty other tiny tricks and gestures make Vivette's efforts in penmanship a captivating performance. I ran over and kissed the top of her head for her."

\* \* \*

A delicious Vivette and a delicious book—a book for the lover and the cynic.

A lover is always a cynic, is he not?

It is so long since I have been either one or the other that I have forgotten.

\* \* \*

In the January number of *La Quinsaine* I find an interesting study by M. Le Camus on the "Songs and Children's Games of Nazareth." I translate (no! not from the Hebrew, you rogue!) this odd song of the Little Goose:

A HEBREW LULLABY.

Little goose,  
Fly and fly and fly,  
O goose,  
Fly and fly and stop by and by  
In the town of Gaza.

Little goose,  
Who was it cut your wings, and who  
(O, goose)  
Stole the feathers all from you,  
In the town of Gaza?

Little goose,  
On the branch of a dry fig tree,  
O goose,  
You're perched as sleepy as can be,  
In the town of Gaza.

Little goose,  
Your eyes, I know, are shut quite fast,  
O goose,  
And you have gone to sleep at last,  
O goose,  
Like my little baby here—  
Hushaby, sleep, my dear.

Some day or other I shall discuss a portentous subject (it was suggested by Mr. Burgess book), which is no other than "The Future of the American Novel," with an excursus into the psychology of the American Lover—but not to-day. This day is sacred. I am going to have my hair cut.

\* \* \*

I wish, however, at this last moment to pay my compliments to the *Mer cure Le France* for the very pretty compliment they have paid me. I trust you read this oldest and best of French reviews. Were I to praise it I fancy I should go back to Piron's play a century ago. You remember how the lines went:

FRANCALEU.—Lisez-vous le Mercure?

BALIVEAU.—Jamais!

FRANCALEU.—Tant pis, morbleu, tant pis! Bonne lecture! Lisez celui du mois.

VANCE THOMPSON.

## BACK TO IRELAND.

O H, tell me will I ever get to Ireland again,  
Achray—from the far Northwest?  
Have we given all the rainbows an' green woods an' rain  
For the suns an' the snows of the West?

"Them that goes to Ireland must thravel night an' day,  
An' them that goes to Ireland must sail across the say;  
For the len'th of here to Ireland is half the world away—  
An' you'll lave your heart behind you in the West.

Set your face for Ireland,  
Kiss your friends in Ireland,  
But lave your heart behind you in the West."

On a fine an' shiny mornin' the ship she comes to land,  
Early, oh, early in the mornin'.  
The silver wathers o' the Foyle go slidin' to the strand,  
Whisperin', "Ye're welcome in the mornin'."

There's darkness on the holy hills I know are close aroun',  
But the stars are shinin' up the sky, the stars are shinin' down;  
They make a golden cross above, they make a golden crown,  
An' meself could tell ye why—in the mornin'.

Sure an' this is Ireland,  
Thank God for Ireland!  
I'm comin' back to Ireland in the mornin'.

—Moirá O'Neill, in the *Spectator*.

THE *Sun*—fumbling for humor—declares that "Barrymore is the father-in-law of the son of an English baronet."

The *Sun* should read up on the difference between a knight and a baronet.



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